TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo Schloss, N. Y.

HENRY V. DONNELLY.

An actress from San Francisco who has been here so short a time that she says "Market Street" instead of "Broadway," and "The Presidio" instead of "Governor's Island," comes to me often to have a look at my geographical and social chart of New York.

"Tell me about the etiquette of your studios," she begged last night.

"Studios—er—well, my dear—studios are the hall mark of Bohemianism. They are nice, or not nice. Depends on who live in them. Girls who live in studios can give little claret or champagne—depends on whether the man remembers to bring a bottle or not—dinners *a deux*. If you did such a thing the world would raise its hands, and exclaim: 'The dreadful unconventionality of actresses! My daughter shall never go on the stage, no, never!' My dear, you mustn't do such a thing, because you act, but these girls can because they paint and sculp. Don't you see?"

She looked as though she didn't. She is so simple minded.

"But this is a man's studio, and he's a musician," she said.

"A queer, fussy little woman whom I met at a tea, and who told me she was in society, said she wanted me to go to an 'evening' of his. The next evening I received a letter from him, a nice warm letter that might have come straight from the Golden Gate, begging me to honor him with my presence and telling me that Mrs. X—— wanted him to.

"I went. The studio was lovely—nice tapestry and stuffs hanging around, and a gallery to make love in if you wanted to, and gorgeous high ceilings and a grand piano. Some of the women were beautifully gowned and some were frumps. The music was pretty good, and there were two or three clever people in the hundred. We had some punch and tea and wafers, and after a while—a shock.

"A paper came round and people read it, some with a puzzled frown, others with a half-concealed smile. When it came to me my hand shook, for I hadn't brought any money with me. The paper begged us with tears in its eyes to join the man's salon and listen to his lectures. There were to be six lectures on music for $5. I signed it, and I'll send him a five, of course, to pay for the programme and the punch and tea I had. After that a woman came round and wanted to sell chances for a lambrequin. Wasn't it a good deal like luring a person to your house, locking the door, and begging from him? I felt as though I was at Coney Island, and had to 'pay to get out' of a 10-cent side show. And to think that a 'society woman' got me into it! Is such a thing usual in New York?"

Every one can be at least fairly pretty on the stage by grace of friends, make-up and becoming clothes. It is matter for wonder, then, that clever actress Louise Allen-Collier tamely permits herself to be so unenchanting an enchantress in The Dictator. I do not recall seeing her name conspicuous at any time in a beauty competition, and perhaps her autographed photograph has not been eagerly sought by cosmetic manufacturers for covers for their boxes. But that does not signify that Mrs. Collier was unable to create the illusion of beauty. There is no more picturesque nor alluring type than the Spanish woman. Miss Maude Adams is not more gifted with pulchritude than Mrs. Collier, yet she made of herself a really Pretty Sister of Jose. And Miss Eva Davenport, handicapped by more than two hundred pounds avoirdupois, makes herself a handsome donna in the Yankee Consul. Mrs. Collier is slight and lissome, and given a becoming costume and a half hour of careful make-up one might not have to strain the imagination to understand Colonel Bowie's infatuation, nor why she annexed the Rev. Aster for keeps in full view of his Northern sweetheart.

It would seem to be imperative that the girl who is made love to should be pretty, or create the illusion of prettiness, on the stage. For instance, the mind, unwearied by the strain of what the Crown Prince "sees to admire" in the Queen of Rhodoland, takes lovely Charlotte Walker at her face value, and follows the Prince's, James K. Hackett's, wooing with ardent sympathy.

Every one can make herself pretty on the stage except the young woman for whom men fight and lie in The Man from China. Every reference to the consuming passion she awoke in the breasts of men set the audience a-titter. She can sing, and she would better hie herself to drawing-room entertainments, where the voice, plus more or less of manner, is the thing, and people may go to sleep or look at their neighbors while she sings.

One of those accidents that occur in the best regulated companies by which an unknown or forgotten member of the company eclipses the star occurred in The Man from China. Stella Mayhew magnetized a flaccid audience by the first line of her first song, "Fifty-seven Ways to Catch a Man." From that moment until the final curtain rang down she had it in the palm of her plump and dimpled hand.

The girls will like Edgar Atchison-Ely in the same jingly play, although I was sure in my subconsciousness or sublunarness that he wasn't happy in his silly duds and was casting regretful backward thoughts at the lovely satin, jeweled things he wore in The Mocking Bird. He smiles and smiles, though me hopes he is not a villain. He is graceful and he was once a monologist, and he came a callow youth, though not a Mormon, from Salt Lake City, and he has bought a farm near Maude Adams' place on Long Island and installed there his mother. And there endeth my knowledge of Edgar Atchison-Ely, though I hope to have the pleasure of recording much more—among other things that he has departed from the crazy hodge-podge nowadays called musical comedy for the drama proper.

The Man is a feeble concoction, evidently written by Paul West, a capable newspaper man and versifier, and John Bratton, a well-known composer of popular music, when they were tired. They should do better, for they can.

But The Man from China is unique by reason of its step ladder chorus. Half the girls look as though they walked on stilts. Somewhere among the clouds, almost undistinguishable because of their altitude, there are some beautiful faces, which to see you must painfully crane your neck and unbecomingly squint.

The stage that has been belabored by the Church, and, in some latitudes and longitudes, pilloried by society, has received a recent blow from its latest rival, the automatic entertainer. Handbills sent me from a Southern town thus advertise:

NO THEATRE!
THE EDISON KINETOSCOPE,
Showing more than 1,500 feet of
MOVING FIGURES,
at
WATKINS HALL, MONDAY NIGHT.

Under the auspices of the Sailors, affords *church going people* an opportunity to enjoy two hours of this latest of Edison's inventions entirely free from

THEATRICAL ASSOCIATIONS.
Come and bring the children.
Admission 25 cents.

THE MATINEE GIRL.

LAMBS GAMBOL IN PUBLIC.

The annual public gambol of the Lambs occurred at the Lyric Theatre last Tuesday afternoon and was a brilliant success artistically, socially and financially. The audience included a large number of prominent persons of the stage and of society, and the receipts amounted, it is said, to more than ten thousand dollars.

The bill offered was one of the best ever given by the Lambs and brought forward most of the leading members of the club in roles that suited them well. After a short address of welcome by Clay M. Greene, a little burlesque of the Lambs' Club, entitled The English Invasion, was played by Ernest Lambert, J. Malcolm Dunn, Joseph Holland, Hugo Toland, William Courtleigh and Charles J. Jackson. Raymond Hitchcock then related several highly amusing autobiographical incidents. Then came the dramatic gem of the afternoon, a little tragedy by Edwin Milton Royle, entitled The Squaw Man. This was admirably presented by Frank Worthing, Robert Peyton Carter, Charles Swain, Joseph Kilgour, Edward J. Connelly, Maclyn Arbuckle, Edward S. Abeles and Charles Barriscale.

Lambs in Toyland, a merry burlesque, was the next number, in which appeared Henry Woodruff, Ernest Lambert, Louis Payne, Morton Smith, Ignacio Martinetti, Frederick Perry, A. Baldwin Sloane, Charles J. Jackson and Morgan Coman. Then came a sketch by Eugene W. Presbrey, entitled A Fool's Wisdom, which was played by Herbert Carr, John Glendinning, Edward S. Abeles, Frederick Perry, Earl Brown and Marshall Farnum. Weber and Fields then appeared in the song and dance in which they made their debut together. An amusing letter from Glen MacDonough was then read by Mr. Abeles, and the performance ended with a burlesque of grand opera, entitled I Lori Ultimo Apparenza. This was capitally presented by Edwin Stevens, William Pruette, De Wolf Hopper, Sydney Deane, John B. Parks and Neal McCoy.

MARY ANDERSON FIRMLY DECLINES.

Mary Anderson has refused a guarantee of $150,000 to come to this country to act or give readings. James W. Morrissey visited Miss Anderson last week at her home in England and presented a letter requesting her to come here on a professional tour. The letter was signed by Mrs. Russell Sage, George J. Gould, Bishop Potter, W. K. Vanderbilt, General and Mrs. Miles, Governor Odell and others, but it did not avail. Miss Anderson said that it was with a deep sense of her unworthiness of the honor bestowed upon her by so many of America's most distinguished people, both in the religious and secular worlds, and with an intense feeling of gratitude for their kind thoughts and words, that she was compelled by conviction not to deviate from her resolution made fifteen years ago not again to enter into the rush and excitement of public life, and that beyond a few local performances for the poor, without remuneration to herself, she never considered the possibility of a professional return to the stage.

A TWO ORPHANS SUIT.

Frances W. Jackson, the widow of Hart Jackson, author of The Two Orphans, has begun a suit in the Supreme Court to have the agreement under which the play was produced at the New Amsterdam Theatre declared void, and for an accounting of the profits. The defendants are Kate Claxton Stevenson, Marc Klaw, A. L. Erlanger, Daniel Frohman, A. M. Palmer, W. A. Brady, T. A. Liebler, and G. C. Tyler. Hart Jackson died on April 13, 1882. His copyright on the play would have expired in 1903, but Mrs. Jackson got a fourteen year extension. She alleges that Kate Claxton persuaded her to assign her rights for $500. She says that she considers the copyright to be worth $150,000, and that she is willing to return the $500 to Miss Claxton.

SEIRINE.

David Belasco has offered Manager Dingwall, of the Broadway Theatre, his production of Joseph Arthur's drama of life in India, Seirine, for an extended term next season at that house. Mr. Belasco, it is said, intends to spend between $50,000 and $100,000 on this production. Mr. Arthur will sail for Europe under Mr. Belasco's direction in June, and after negotiations looking to the production of this play in one of the most prominent London theatres, will go to India—with which country, by the way, he is already familiar—for characteristic materials to be used in the dressing of the play.

ENGAGEMENTS.

Edwin C. Barry, late of William A. Brady's forces, has been engaged as business manager for Candida.

Charles F. Gotthold, George D. Parker, and Effie Darling have been engaged by Mayer and Grasheim for A Doctor's Crime.

Elysian Holmes and Murial Starr have been engaged by Mayer and Grasheim for Her Mad Marriage.

Aubrey Noyes, for the Davis-Boyle Stock company, at Rochester, N. Y.

Mrs. John W. Bankson, for the Toledo, O., Stock company.

Signorina Pasqualina De Voe, with the Eastern A Royal Slave company, to play her old part of Countess Inez De Oro.

George W. Conklin, with the Pittsburgh, Pa., Grand Opera House Stock.

Clyde Hess, with The Moonshiner's Daughter.

Agnes Hoffman, by Eduard Waldmann, the German-English actor, for his Spring tour in Dr. Jekyll and Mr Hyde.

Lucille St. Claire, formerly of the Mother Goose company, with Al. Woods for Queen of the White Slaves.

ACTORS' FUND ANNUAL MEETING.

The regular annual meeting of the Actors' Fund of America for the election of officers and the transaction of routine business was held at the Savoy Theatre on Tuesday morning, May 10. The meeting was fairly well attended and the business in hand was transacted with dispatch.

At eleven o'clock the meeting was called to order by Daniel Frohman, who introduced A. M. Palmer as presiding officer. The minutes of the last meeting were read by Theodore Bromley, who then proceeded to read the annual reports, which were as follows:

Secretary's Report.

RECEIPTS.

Balance cash on hand		$73.86
Membership dues	$1,840.00	
Unused appropriations	428.68	
Money returned	317.47	
Donations	237.75	
Maintenance of the Home	6,774.00	
Interest on mortgages	3,490.00	
Estate of Charles H. Hoyt	218.06	
Rebate from telephone company	23.12	
Life memberships	250.00	
Salary percentage and 10-cent tax	23.10	
Sale of produce at the Home	38.50	
Benefits	6,713.29	20,153.97
		$20,227.63
Paid to the Treasurer		20,158.97
Balance cash on hand		$68.66

Disbursements from May 2, 1903, to May 9, 1904.

Total expenditures as per requisition		$44,911.35
Paid for relief, burials, medicines, physicians' expenses, care of the Fund plot in Evergreens, etc	$27,140.07	
Actors' Fund Home, maintenance	10,636.97	
Actors' Fund Home, repairs, alterations, insurance, etc	925.75	
Salaries	4,940.00	
Rent	1,000.00	
Auditing accounts	100.00	
Printing	127.16	
General expenses	641.40	
Total		$44,911.35

Treasurer's Report.

RECEIPTS.

Cash balance on hand May 8, 1903		$78,819.50
Cash balance on hand May 8, 1903, account maintenance of Home		1,417.82
Interest on bank accounts		2,373.64
Interest on investments	3,490.00	
Income, Hoyt estate	218.06	
Membership dues	1,658.00	
Life memberships	250.00	
Unused appropriations	369.18	
Money returned	364.97	
Donations	103.75	
Telephone rebate	23.12	
Ten-cent tax	10.60	
H. B. Harris Company, account percentage on salaries	12.50	
Maintenance of Home	6,907.00	
Sale of produce at Home	38.50	
Benefits:		
Boston $1,825.25		
New York Theatre, 4,888.04	6,713.29	20,158.97
		$102,769.93

DISBURSEMENTS.

Bank charges		$0.20
Expenditures May 1, 1903, to May 1, 1904, through Secretary	$35,550.14	
Expenditures May 1, 1903, to May 1, 1904, account maintenance of Home, through Secretary	9,361.21	44,911.35

CASH BALANCE ON HAND.

Knickerbocker Trust Company	$4,578.42	
Mechanics' and Traders' Bank	21,437.94	
New Amsterdam National Bank	1,112.51	
City Trust Company Certificate	30,662.50	
New Amsterdam National Bank, account Home	67.01	57,858.38
		$102,769.93
Cash balance as above		$57,858.38

INVESTMENTS.

Mortgage, Heinsoth	$50,000.00	
Mortgage Foster	31,000.00	
Actors Order of Friendship	5,000.00	86,000.00
		$143,858.38

The reports were accepted by unanimous vote, and were ordered placed on file.

Mr. Palmer then addressed the meeting as follows:

Fellow Members: In the absence of President Hayman, who is on the high seas bound homeward, the duty devolves upon me of making the twenty-third annual report of the doings of our association. I shall endeavor to make it as brief and as concise as possible.

It is now twenty-two years since the Legislature of the State passed an act of incorporation for the Actors' Fund of America. During all those years the work to which it was devoted has gone on without intermission and without any failure. Starting with no money at all, it speedily acquired enough to enter upon its mission of charity, and while it has not been able, perhaps, to accomplish all it desired, what it has accomplished is simply wonderful and is unequalled, I believe, by the work done by any similar organization in the world. I wish particularly to emphasize this fact—namely, that the bulk of the vast sum of money we have expended has been raised from year to year wholly through the efforts of, and has been contributed by, the members of the dramatic profession. Since our foundation we have had only a few legacies, and none from people outside our own ranks. I am sorry to have to add that the sums left us by will have been very small, and that during the period of our existence many rich actors and actresses have passed away who have remembered rather lavishly in their bequests religious societies, but have totally forgotten us and our work. I will briefly recapitulate what has been done by us from March 12, 1882, to May 10, 1904:

We have afforded relief during that period to 11,878 persons, 80 per cent. of whom were actors and actresses. We have bought, paid for and improved a lot in Evergreens Cemetery, in which we have laid to rest 625 of our brothers and sisters. We have raised and paid into our treasury a total of about $802,000, and we have expended in charitable relief, burials, building and lots on Staten Island and necessary expenses the sum of $721,826. In erecting on Staten Island a home for aged people connected with our profession we incurred a total expense of $100,000, all of which has been paid in cash, so that the Home has not one cent of debt upon it—a condition of things which is as gratifying as it is unusual among charitable societies. I do not think we can too often repeat nor too deeply impress upon our minds these significant figures; they will ever be to us wholesome reminders of the power there is in organized effort and of the enormous field there is for the expenditure of effort in charitable directions. Incidentally also they will bring to our minds the solacing satisfaction that we have had a part in accomplishing so much for the benefit of our unfortunate fellow men.

Since the last annual report relief has been extended to 637 persons in all parts of the country, of whom 519 were actors and actresses of the dramatic, variety and operatic stage, and there were besides 13 circus performers, 7 stage mechanics, 52 managers, agents, etc.; 4 wardrobe women, 9 scenic artists, 20 chorus singers, 4 musicians, and 9 stage-managers. There were buried at the Fund's expense 68 persons, as follows: 37 in New York city, 7 in Chicago, 6 in Boston, 2 in Philadelphia, 2 in San Francisco, 2 in San Antonio, and 1 each in Cincinnati, Phoenix, Ariz.; Baltimore; Saranac Lake, N. Y.; Dubuque, Ia.; Friendship, N. Y.; Hot Springs, Ark.; Denver, Col.; Newark, N. J.; Asbury Park, N. J.; Buffalo, N. Y., and Knoxville, Tenn.

The total amount of money paid out by us during the year on account of relief, burials, medicines, office expenses, Actors' Fund Home, etc., was $44,911.35. The number of voluntary physicians on our staff is 71, to whom our thanks for many acts of kindness cannot be too freely extended.

The total membership of the Fund (exclusive of honorary members) is at this date 929, of whom 192 are life members and 737 annual members. Five life members have been added during the year and four have died. Among the honorary members we have suffered a great loss in the deaths of our good friends Hon. William R. Grace, Hon. Abram S. Hewitt, and A. B. de Frece, Esq. No honorary members have been elected during the year.

The newly established institution which we call the Actors' Fund Home has gone on during the year in the quiet and peaceful manner befitting in every way the name it bears of "Home." At present there are 28 inmates, classified as to previous occupation, as follows: 17 actors and actresses, 6 circus people, 2 chorus singers, 1 variety performer, 1 business-manager, and 1 stage-manager. Four of the old inmates have died, five have had to be removed, owing to increased physical weakness necessitating hospital treatment, and two have resigned. We have paid out on account of the Home for the year $11,062.72, of which the sum of $10,000 (or an average of $850 per month) was for maintenance and the balance for alterations, repairs, insurance, etc. The buildings are in good order and the grounds are well kept. The amount of insurance carried on the house and barns is $63,800, on which the premium is $910 per annum.

The second anniversary of the opening of the Home was celebrated on Sunday, May 8, 1904, by a meeting at which a large number of the friends and members of the dramatic profession were present.

Sheridan Corbyn, the first superintendent of the Home, died suddenly on January 8, 1904. Mr. Corbyn was specially active and faithful in his office and his efficient service in organizing the working staff and of conducting the business of the institution in its opening year will be long and gratefully remembered. Charles W. Allison was selected by your trustees to succeed Mr. Corbyn, Mrs. Corbyn being retained as matron.

The receipts of the Fund from all sources during the year have been $20,153.97, of which only the small sum of $6,713.29 has been derived from benefits. Two benefits, however, are pending, from which we may perhaps hope for about $5,500 additional. The receipts would then figure say $26,000 as a total, by far the smallest we have had to report for many years. We have expended during the year $44,911.35, and the apparent deficit will be, therefore, for this year, $18,911.35. This seems to be a truly alarming condition of things, especially when we consider that the invested funds and cash of the association have been depleted in the last two years to the extent of $46,969.85, and now are reduced to $143,854.38. This matter has called for and has had the serious and anxious consideration of your trustees, and they have at last unanimously agreed to revert to the Conried plan of a tax on complimentary tickets, hoping that it may be generally adopted by managers throughout the country. In this hope we are greatly encouraged by the action of the Managers' Association of New York, which recently resolved to put it in operation in theatres under its control. The members of the Actors' Fund Association, most of whom are reputable members of the dramatic profession, can do a great deal to help on this vital work by advocating and championing it, and, by encouraging its adoption throughout the country by the theatres in which they may chance to be. As will be noticed by the statement above, we have nearly one thousand active members. Imagine what a thousand eager, earnest advocates can do for any cause! I am sorry there are not more of them present to-day to listen to my appeal, but I beg those who are present to make it their business in the next few months to urge upon those whom they may meet the importance of inaugurating this easy, sensible way of raising money, so that we may be enabled, I will not say to enlarge our work, but to continue it. The possibility of our ever being obliged to discontinue it is something too fearful to contemplate, but in view of what I have stated I ask you if there is not some danger of it unless we rouse ourselves to new efforts?

Your trustees, as was the entire community, were greatly shocked by the news of the death of Frank W. Sanger. Joining the association in 1888, he soon became active in its work, and was elected to the position of Treasurer, which office he held for many years. Subsequently he was made First Vice-President. Altogether he served us officially for sixteen years. It is safe to say that the Fund never had a more faithful or more devoted officer. He was a man of remarkable astuteness in business affairs and his counsel, always unobtrusively and modestly given, was highly valued by his fellows in the Board of Trustees. Liked by all men who knew him, he was particularly beloved by the members of the dramatic profession, and his loss will be long and most deeply deplored by all of them.

The original promoters of the Actors' Fund are passing away year by year. Their number has grown less and less until to-day, when comparatively few of them are left on earth. It seems to me that those of us who remain and those who have newly arisen to take the places of the departed should realize more fully the great responsibility which is thus placed upon our shoulders and should resolve that while life lasts for us we will be diligent in season and out of season in building up the good society which our lost friends helped to found. All of us are convinced, I am sure, in the light of nearly a quarter of a century's experience in this work, that there is an ever-powering necessity for it, and should determine that, notwithstanding all discouragements and momentary feelings of weariness, we will never cease our efforts to place our good cause in that firm and sure condition which neither time nor the death of men nor the disasters of business can ever affect.

Bernard A. Reinold, chairman of the Nominating Committee, then made the following nominations: For President, for one year, Daniel Frohman; for First Vice-President, A. M. Palmer; for Second Vice-President, Antonio Pastor; for Treasurer, William Harris; for Secretary, Frank McKee, and for Trustees for two years, Al. Hayman, F. F. Mackay, William H. Crane, Heinrich Conried, Joseph Brooks, De Wolf Hopper, William Gillette, and Alf. Hayman.

"For the first time in the history of the Fund," said Mr. Bernard, "the association has been in the position to vote for an extra trustee. Mr. Palmer being about to be elected as First Vice-President, naturally places his resignation in the hands of the Nominating Committee, and so, for the vacancy occurring, the gentlemen of the Nominating Committee take pleasure in nominating Joseph R. Grismer to fill the unexpired term of Mr. Palmer, for one year."

Joseph Whiting was appointed judge of election and E. L. Walton, H. Goodfriend, H. B. Bradley, and Duke Murray were appointed tellers. The ticket nominated by the committee was elected by unanimous vote.

The election of the new officers brought the formal business of the meeting to a close, and the chairman announced that general discussion was in order. In response to a question, Mr. Palmer said that efforts were being made to interest circus managers in the matter of giving benefits for the Home.

"The Board of Trustees had that matter under consideration," said Mr. Palmer, "and we approached several circus managers. At the last moment, just before he retired forever from the board, Mr. Sanger was appointed a committee to wait upon Mr. Bailey. Without being able to communicate anything to you officially, I may say that it is understood that not only the circuses controlled by Mr. Bailey, but also the Ringling Brothers, will give us benefits during the coming Summer. There is some criticism abroad about the occupancy of the Home by circus people. I want to say that some of the best and most appreciative people are the few circus people that are there, and as they have been great amusement givers all their lives, I suppose that, upon the broad grounds upon which our association is founded, they are fully entitled to whatever benefits may come from that source. I think if you will leave that undisturbed for another year we shall be able to give you some pleasing news when we meet again."

Mr. McGrath, upon taking the floor, said: "I would like to have some mention made on the minutes of our meeting to-day of the departure of one of our old and beloved friends; not old so much in years but in the effort to help the Fund. I mean Agnes Ethel. While in life she helped the Fund, and in death we should remember her." The suggestion was adopted and a committee was appointed to draw up appropriate resolutions.

In response to a question, Mr. Palmer said that the ten-cent tax system relating to complimentary tickets will go into effect at the beginning of next season. Mr. Conried then gave a brief outline of the plan, which he had explained at length on the previous Sunday at the Home, and which was reported fully in the last issue of THE MIRROR. Mr. Conried said further:

"In regard to the proposed pension fund, I want to tell you something which has not yet been made public: that the Auditor of the Equitable Life Assurance Society, whom Mr. Hyde kindly placed at my disposal to gather the figures, ascertained that if that tax is imposed and collected for ten years the Actors' Fund will be able to pay to each member at the age of sixty-five who is unable to fulfill his duties a pension of not less than $450 a year. This should be an incentive to all members of the profession to join the Actors' Fund, as we will insist upon it that the benefits of the pension fund shall be only for the members of the Actors' Fund.

"At the beginning of the next season we will put the plan in operation, though it does not prevent anybody commencing to-day. The Managers' Association of New York has called a congress of all the theatrical managers of the United States to New York in the second week of October, and in that congress we will come to a certain agreement with all the managers present. Meanwhile, as I say, any manager that has a theatre open can start now. I would if my theatre was open."

ENGLISH MELODRAMA AT THE PEOPLE'S.

The People's Theatre has been rented by Sullivan, Harris and Wood, who will on May 23 begin a season there of melodramas in English. The opening attraction will be Rachel Goldstein, to be followed by The Bowery After Dark.

IN OTHER CITIES.

SAN FRANCISCO.

It is the usual thing for audiences at the Alcazar to be well pleased and delighted with the clever performances, but the presentation of The Profligate, Pinero's fine problem play, went far ahead of this standard. On Monday night, 2-9, this play opened to a very large house and the enthusiasm knew no bounds, and justly so, for this delightful co. of players were never better cast. Miss Block was cast as Leslie Brudenell, the young, innocent wife, and she certainly ranks with the best actresses in her conception of the role. James Durkin, as Dunstan Renshaw, gave a capital performance and proved to be one of the most satisfying roles that he has been cast for. Frances Starr, as the unfortunate girl, easily won the sympathy of the audience for her real and natural acting; she is always acceptable in everything she does. Luke Conness was well suited to the role of Hugh Murray, the sacrificing friend. Harry Hilliard, certainly the best juvenile this house has had, deserves much credit for his part in the play. Marie Howe and Miss Crosby can always be relied upon for some dainty bit of work, and this week was no exception. The production was beautifully staged. Next week The Two Schools, the first presentation in this city, will be the bill.

Melbourne MacDowell, assisted by Ethel Fuller, is at the Grand Opera House 2-9. On Monday night he opened to a large audience in Sardou's La Tosca. It is a well-known fact that the role of Baron Scapia is the best thing this sterling actor does, and he pleased and delighted just as he has before. Miss Fuller is new to us, and compares very favorably with the different Florias we have seen. She has a great deal of dramatic force and power, and carries conviction with her work. Robert Elliott, a very clever man, was cast for the role of Mario and made a great impression. The co. is here for a five weeks' stay. Next week Cleopatra.

Madame Sembrich appeared at the Alhambra 5-7 in concert. The houses for both performances were entirely sold out, and there is some rumor of another evening of song. The large audiences were very enthusiastic.

The Tivoli repeated on Monday night, 2-5, the melodious opera When Johnny Comes Marching Home, and it is not surprising that this pretty comedy, set to such good music, fills the house at each performance. Wallace Brownlow receives at least five encores each night for his rendering of the new patriotic song, "My Own United States." Dora de Fillippe wins additional favor at each performance, and Miss Tannehill and Miss Myers are to be commended for their delightful singing. Mr. Hartman is as funny as ever, and his topical song is one of the distinct hits of the play. Arthur Cunningham's full rich baritone voice is always a delight. Next week The Runaway Girl.

The Rogers Brothers in London opened at the Columbia 2-16 and their production has proved a success. The costumes are magnificent; those in the first act and the costumes of all nations on board the German steamer are perhaps the most elegant ever seen on the stage in this city. The Rogers brothers' wit is very keen, and their original work creates much laughter. Melville Ellis, who, by the way, is a San Francisco boy, has a small part, but is responsible for much of the good music. Lillian Coleman, another city girl, received a big reception on Monday night. Her voice has materially improved since she was here at Fischer's, and she deserves the success she is enjoying. This play will run two weeks, and then comes Richard Mansfield.

At the California on Sunday night Tom's Wedding Gift was presented. The play was billed as the greatest problem play ever written, but it hardly came up to its promises. It was written by a local man, a Dr. Callahan, a man of some means, and this alone was the only reason that this play was ever set before the public. There is really no excuse for the play ever to have been written, and it is hardly worth while criticising. The co. of players deserve much sympathy, for they worked very hard trying their best to do something with positively no material. A tremendously large sale is on for the next play, which opens on Sunday night. Our New Minister is a play that appeals to people of all temperaments, and a special interest is centered in the fact that the popular favorite of the old Alcazar Stock co. is to have the leading role.

Hershall Mayall at the Central 2-9 is giving a wonderful performance of Dr. Jekyll and Mr. Hyde. Mr. Mayall seems always to be equal to the occasion, and has yet to be a failure in anything he has attempted. His Rip Van Winkle was artistic; his Petronius is the most finished portrayal we have seen here, and now his Dr. Jekyll and Mr. Hyde compares favorably with those players who have made this role a specialty in their repertoires. The co. includes some new people, James Montgomery and Olive G. Skinner, who are sure to become favorites. Next week Mr. Mayall will have another chance to show his versatility in The Three Musketeers.

OSCAR SIDNEY FRANK.

MILWAUKEE.

The Harvester, a dramatic idyll in five acts, adapted by Charles M. Skinner from the French play Le Chemineau, by Jean Richepin, was presented for the first time on any stage at the Davidson Theatre 5 by Otis Skinner and his co. before a full house. Mr. Skinner's characterization of the harvester is one of the best things he has ever done. The part is a most exacting one, yet he had evidently mastered it, for from the jovial, happy-go-lucky gypsy to the ardent lover, and later the anguished father, the delineation is well nigh perfect and deeply impressed all who saw it. Lizzie Hudson Collier played Toinette with fine effect, and J. M. Colville scored an emphatic success as Francois, his acting in the second act winning several curtain calls. George Clark was very good as the grasping Pierre. Marion Abbott offered a splendid portrayal of Catherine, the inn keeper's sympathetic wife, and the slight tinge of comedy in the play was cleverly furnished by Ben T. Ringgold and Russell Cranford. Walter Lewis was satisfactory as Tony, and Maud Durbin appeared as Aline, the daughter of Pierre. The play was beautifully mounted and was enthusiastically received, although the fantastic scene of the fourth act, in which the harvester invokes the aid of nature's elements in order to gain his ends, somewhat rudely reminded one of a fairy extravaganza. However, no matter how successful the play might be on the road, Mr. Skinner has certainly earned the admiration and the gratitude of all true lovers of dramatic art by placing this idyllic drama before the public in such elaborate and artistic form.

The First Imperial Marine Band of Germany opened a week's engagement at the Davidson 8, and a big advance sale assures good attendance. A short though well selected programme pleased a critical audience at the opening concert and many encores were demanded, though Herr Louis Kindermann, the director, seemed reluctant to respond to these demonstrations of approval, being evidently unfamiliar with American customs. The band plays well, evincing good discipline and musicianship. Manager Sherman Brown announces continuous vaudeville at the Davidson beginning 16.

The Thanhouser co. offered Academy patrons a good performance of The Wife 5-8 to big attendance. Edgar Baume, as Rutherford, and Edith Evelyn, as Helen Truman, gave effective portrayals. Albert Brown played Robert Gray admirably. Lee Baker was an excellent Mathew Culver. Angela McCauli was good as Kitty Ives, and satisfactory renditions were given to J. Francis Kirke, R. C. Chamberlin, Grace May Lamkin, Kate Woods Fiske, James Kyrle MacCurdy, and James A. Boshell. The Brixton Burglary was offered 9, and the change to comedy was quite a relief. Albert Brown scored a decided hit as Pontifex, and Angela McCauli shared first honors by giving an exceedingly clever characterization of Petunia. R. C. Chamberlin was amusing as old Green, J. Francis Kirke exhibited thorough appreciation of the role of James, and James A. Boshell made much out of the part of Sharpless. The Thanhouser co. will move to the Alhambra for four weeks, commencing 16, while the Academy is undergoing extensive alterations.

The Eleventh Hour, one of Lincoln J. Carter's latest, was the attraction at the Bijou 8 and a big audience bestowed storms of applause upon the melodrama, which is well calculated to outthrill all previous thrillers. Charles A. Gardner came in for the largest share of applause, and parts were creditably played by Harry English, Frank De Camp, Jane Hampton, Eunice Murdoch, and Florence Willis. A Little Outcast 15-21.

Holty-Toity was seen for the second time this season at the Alhambra 8, and is drawing large houses. The trio of comedians—Irving Brooks, M. La Jell Dixon, and Harry West—repeated their former hit and kept the onlokers in roars of laughter. Thanhouser co. in Love and Law 16-22.

Mrs. Fiske will appear at the Pabst Theatre 13, 14 in Mary of Magdala and Hedda Gabler.

Brooke's Chicago Marine Band opened an eight weeks' engagement at Exposition Music Hall 7 to an audience of about 5,000 people. Everything points to a successful run for this excellent organization. Director Brooke knows exactly what the public wants, and his choice of music and the admirable manner in which it was rendered brought enthusiastic outbursts of applause from the auditors. The Exposition has been prettily transformed into a sort of beer garden, and the immense auditorium has a most inviting appearance with its myriad of lights and decorations.

Eugene Moore and Colin Campbell will rejoin the Thanhouser co. in a few weeks. Florence Rockwell has been engaged to play leads, and Emerin Campbell ingenue roles during the Summer season. Lee Baker and Mrs. Baker (Edith Evelyn) left for California 9 to spend the vacation they have both so well earned. They will rejoin the Thanhouser co. before the commencement of next season. Irving Brooks, formerly a member of the Thanhouser co., has been renewing old acquaintances here.

CLAUDE L. N. NORRIE.

LOUISVILLE.

Viola Allen in Twelfth Night will close the season at Macauley's May 13, 14. The advance sale of seats has been very large.

The New Masonic had a strong closing attraction 9-14 in Kate Claxton and her revival of The Two Orphans. The play was handsomely mounted and adequately cast. The veteran actress was seen to advantage in her familiar character of Louise.

Deserted at the Altar, a realistic scenic melodrama, telling a story of to-day, proved a good drawing card at the Avenue 8-14. The James Boys in Missouri open 15 and will close the season.

Governor Bob Taylor, of Tennessee, will deliver his new lecture, "Castles in the Air," at Macauley's 17.

Louisville Lodge of Elks, No. 8, has made elaborate preparations for the minstrel show to be given at Macauley's 10-12. The boys are rehearsing nightly and it is believed a large sum will be realized for charity from this event.

Julia Stewart Mackay is justly proud of the success of the Louisville Dramatic Club in its recent presentation of The Jilt, which was coached by her.

Sara Cameron, of the Clay Clement co., will shortly visit friends here. While on the road this attractive actress has a fad of remembering her friends through the illustrated postal card medium with poetic greetings of her own composition.

It is announced that Mrs. Harry Cuscaden, a near relative of the stage children, Stella and Harry Cuscaden, is a prospective beneficiary to a large fortune. Mrs. Suscaden resides here.

Gentry Brothers' Animal Tent Show closed its season after an extremely prosperous week. There is a story going the rounds concerning a bet made on the Derby wherein the brothers, Frank and Harry, figured. It is stated that a few thousand dollars changed hands as result of backing their respective opinions.

Mrs. William R. Caperton, a Louisville woman, has dramatized the story, "Bear Wallow Belles." It deals with incidents of the Civil War. It is stated the work is cleverly done and that the play will possibly be seen at Macauley's early next season.

The managers of Louisville theatres had a conference during the week with the Ordinance Committee of the City Council. It is believed that the result will be modification of the requirements heretofore demanded with reference to increasing the safety of the local playhouses. The managers convinced the City Fathers that the request for such modification was reasonable, and the public will get proper protection as well.

An incident of the week, almost pathetic in its character, was the auction held at the Auditorium preliminary to demolishing the place and removing it from the amusement map of this city. Managers Macauley and Shaw were among the purchasers of some of the desirable stge properties, and large numbers of purchasers, curious people and old time friends of the historic place were present. In a short time the Auditorium will be only a memory. An enthusiast might exclaim, "What a memory," when it is considered that in its years of existence there have appeared on its stage the brightest lights of the dramatic and operatic world of this country or of Europe. The writer cannot miss this opportunity of saying that personally the Auditorium through attractions which have appeared there and the courtesies he has received at the hands of the managers of the house and their representatives, are among the most pleasant of his experiences in connection with theatrical affairs in this city extending over a period of years.

CHARLES D. CLARKE.

DENVER.

The Broadway Theatre (Peter McCourt, mgr.) for five nights, beginning April 25, had Gus and Max Rogers in The Rogers Brothers in London. The two brothers were better than anything in Weber and Fields. The house was packed. Such, in brief, is the story of the Rogers Brothers in Denver. Next week the house will be dark, followed by Richard Mansfield and Anna Held for three days each.

Our New Minister, at the Tabor April 24-30, was a success from start to finish. In no play of the year have so many characters left so clear an individuality behind them. Next week, Rose Coghlan in The Greatest Thing in the World.

Human Hearts was at the New Curtis 24-30. It is the old type of melodrama, with the old situations and the old acting.

On 7, when the May Howard Extravaganza co. had almost finished their week at the Curtis, a fire broke out and destroyed the stage, the roof and the balcony. The co. lost most of their effects, but no one was hurt.

At the Broadway Jane Oaker has obtained her release from the stock co., and Robert Drouet and Katherine Grey will open 30 in Pinero's The Gay Lord Quex, followed by Mr. Murphy's version of Parsifal. The Broadway was dark for the week 1-7, but every seat has been sold for Mr. Mansfield's engagement 9-11, when he will appear in Ivan the Terrible, Old Heidelberg, and Beau Brummel. The seats for the remainder of the week are also nearly all gone, and Anna Held in Mam'selle Napoleon is certain of a splendid business. Following come Maude Adams in The Little Minister and A Pretty Sister of Jose, and E. H. Sothern in The Proud Prince.

The Tabor Grand was crowded for Rose Coghlan's The Greatest Thing in the World, which began a week's engagement 1. This pretty picture of affection was preseded by a dark background, which set off the contrasts in the star's acting with good effect. This was the one-act drama called The Ace of Trumps. Miss Coghlan is wise in her choice of an introductory play, inasmuch as unconsciously the audience associated the two principal characters, the terrifying brutality of Estella Montclair, and the sweet, refined woman and mother, Virginia Bryant. The role of Estella Montclair is similar to those we are most accustomed to expect Miss Coghlan to choose, but the artist has lost nothing in her change of plays. Next week The Sidewalks of New York, transferred from the burned down New Curtis, followed by the May Howard co. for ten weeks.

The Broadway for one night 7 and matinee 8 was well filled by a revival of Little Lord Fauntleroy by the pupils of the Tabor Grand School of Acting, under the direction of Margaret Fealy. Right here let it be emphatically stated that there never was a better Little Lord Fauntleroy in the business than was Gladys Batey. The little Girl's part of Adric Errol was without a flaw and is a striking testimony to her natural talent and splendid training under Mrs. Fealy. An amateur performance is not as a rule attractive, but when the parts are taken by amateurs just about to be launched into a successful professionalism, the aspect of things changes. The play was staged in first-class style and the parts were splendidly taken. Of Mrs. Fealy herself as Dearest there is need to say little. She plays the gentle mother's part to perfection, and it is small wonder that her son loved her as he did. Her picture of companionship with her boy was most true to life and brought tears of recollection.

WILLARD PACKARD HATCH.

NEWARK.

More To Be Pitied Than Scorned was presented for the first time on any stage at Blaney's 9-14. The production contains such elements of popularity that neither scorn for the author nor pity for his audiences is likely to crop out in any consideration of the piece by its most caustic reviewer, taking advantage of the suggestive title to hurl a shaft of ridicule at the ambitious playwright or to tender his sympathy to the public seeking amusement in popular priced playhouses. The story recited by the author in four acts and six scenes deals with the unhappy consequences of a clandestine marriage between Julian Loraine, the leading man in a dramatic stock co., and Viola Keith, the daughter of a neighboring clergyman, who regards the theatre as a sink of iniquity and player folks as servants of the evil one. The tribulations suffered by the young couple are not due, however, to ministerial prejudice when the biased father of the girl learns of her choice of a life partner, but to the machinations of the theatrical manager's wife, who is in love with the matinee idol and is abetted in her scheme to separate him from his wife by the heavy man in the co., who hopes to succeed to his shoes as a result of the disclosure of the secret wedding, one of the managerial rules obligating the leading man to single blessedness for the alleged reason that feminine patrons of a stock co. have no use for a leading man with domestic ties. In carrying out their designs as despoilers of a happy home, the schemers produce a forged marriage certificate, accuse Loraine of being a bigamist and convince the clergyman and his daughter that the latter is only one of many victims of his fascinations. Distraught by the baseless slander and her father's reproaches, the wife disappears for five years, reappears at the end of that time with an interesting child, discovers that her husband has taken to drink while trying to drown his sorrow over loss of her; declares, when he claims her before the assembled co. as his wife, and thus exposes himself to criminal prosecution, that their relations have not been sanctioned either by priest or magistrate, and thereby invites further suffering for herself and husband before the truth is made known and the white dove of peace again perches in this domestic cote. The performances moved so smoothly and spiritedly that there was never any flagging interest in them. The large cast was generally competent and included Howard Hall as Julian Loraine, the matinee idol, Vincent Grant as the obnoxious heavy man, Lydia Powell as the distressed wife, Harry Fenwick, Frederick Murray, Walter Wilson, George Ovey, Marion Barney, and Louise Horner. There was a cast of thirty, a chorus of twenty-four voices, and many extra supernumeraries were used in the big scenes. The Waif's Paradise 16-21.

The second and last week of the Corse Payton co. at the Newark Theatre drew excellent houses, and its season at the Newark might have been profitably prolonged.

There was mystery in plenty for those witnessing Herrmann the Great at the Empire 9-14.

The Newark Theatre closed its season 14 and will reopen about Sept. 15.

After touring the country for forty weeks Herrmann the Great closed a very successful season at the Empire 14.

FREDERIC T. MARSH.

KANSAS CITY.

Maude Adams made her appearance at the Willis Wood 9, 10, presenting The Little Minister. Miss Adams was seen here in the same play several seasons ago, and our theatregoers were much disappointed not to see her in The Pretty Sister of Jose. Nevertheless the theatre was packed at both performances, which proved her own popularity in spite of her vehicle. Gavin Dishart was excellently played by Henry Aipley, his portrayal being both artistic and consistent. Fritzi Scheff in Babette 12-14. Anne Held in Mlle. Napoleon 16-18. E. H. Sothern in The Proud Prince 19-21.

Edwin Holt in The Cardinal was the attraction at the Grand 8-14, playing to fair business. The play was a new one to Kansas City, but Mr. Holt has appeared here a number of times before, in the support of N. C. Goodwin and as Colonel Bonham in Arizona, so was rather well and favorably known. He was seen to excellent advantage in the title-role, his fine personal appearance and excellent voice lending much attractiveness to the character. The support was entirely adequate, W. B. Cartwright, as Strozzi, probably deserving the most praise. Mabel Van Buren, as Filiberta, and Richard C. Taber, as Giuliano, also carried their parts well. Emmett Shackelford, as Beppo, the old bell ringer, handled a character type with fine understanding. E. A. Locke, Lee Daniels, and Fannie M. Stephens also deserve praise. The production was well staged and costumed. Rose Coghlan in The Greatest Thing in the World 15-21.

The Cowboy and the Lady was the Woodward Stock co.'s offering for their second week at the Auditorium 8-14. The play has been seen here twice before with S. Miller Kent in the leading role, but is one of great interest, offering excellent opportunities and well adapted for stock use. As Teddy North, Carleton Macy did exceedingly well, giving much freedom and naturalness to his portrayal. Jane Kennark, in the role of Mrs. Weston, was well cast, the part being of a kind well suited to her style. George Farren played the halfbreed, Jim, in his usual artistic manner, making much of a limited role. Other principal characters were well cared for by H. Guy Woodward, Reginald Barker, Will Davis, May Louise Algen, Elizabeth Woodson, and Josephine Fiske. Janice Meredith 15-21. Parsifal 22-28.

Billy Kersands' Georgia Minstrels held the boards at the Gillis 8-14, pleasing good sized audiences nightly. The show is much the same as when seen here before, and numbers some of the same people. Billy Kersands is, of course, the main feature, and his fun making proved very effective, as usual. The musical numbers were well rendered, and the olio contained several acts of merit. Nobody's Claim 15-21.

Forest Park opened its season Sunday, 8, and in spite of threatening weather entertained large crowds both afternoon and evening. This is nearly a month earlier than usual for the opening of out of door places of amusement here, but with anything like pleasant weather it will doubtless prove successful. The popular East Side resort is prettier than ever this season, and the varied line of amusements offered are even ahead of those of last year. Gentry Brothers' Shows will appear here for three days, 12-14, giving two performances daily.

D. KEEDY CAMPBELL.

ST. PAUL.

An elaborate production of The Silver Slipper by a large and capable co. at the Metropolitan Opera House May 5-7 was heartily enjoyed by fair audiences. The "champagne dance," admirable executed by the six English dancing girls in the second act, was practically the leading feature of the performance and caught the audiences at each performance, which demanded it again and again. There was another exquisite dance in the elaborate ballroom scene in the Art Club of Paris, which was well planned and was a taking feature. Samuel Collins as an eccentric German comedian was very clever. Ben Lodge was decidedly funny in the part of Sir Victor Shallamar. Cyril Scott as Berkely Shallamar was a dashing young military man and played the part well. Alfred Kappler was a sailor. Augustus Barrett has a pleasing tenor voice. Ann Tyrell as Wrenne was a piquant and delightful boy in the first act and afterwards proved a pretty and delightful young woman. Miss Tyrell sang "The Baby With the Dimple and the Smile" in a way that won her numerous encores; also in her duet with Cyril Scott, "You and Me," and her song, "Four and Twenty Little Men," with the men of the co., which was tuneful and effective. Laura Clement was very amusing as Bella Jimper. Thelma Fair was pretty and pleasing as Stella, the girl from Venus. The large chorus deserve especial mention for effective work.

One of the dramatic treats of the season was the admirable presentation of Justin Huntly McCarthy's remarkable drama, The Proud Prince, by E. H. Sothern, and the excellent co. in support, at the Metropolitan 9-11. A brilliant and enthusiastic audience greeted the opening performance. Mr. Sothern's artistic and finished acting created intense interest and aroused the audience to enthusiastic applause. Rowland Buckstone contributed a commendable piece of acting in the role of Theron. Orme Caldara was adequate as blustering courtier, Hildebrand. The real court fool was played effectively by John Findlay. Jennie Laural created a very favorable impression in the role of Perpetua. Affie Warner carried the role of Lycabetta creditably. The rest of the cast did notable good work. The scenic effects were elaborate and sumptuous. Otis Skinner in The Harvester 12-14. Florence Stone opens 15 for two weeks. The Girl from Dixie June 2-4. Rogers Brothers 5-9.

Al. W. Martin's big production of Uncle Tom's Cabin was the offering at the Grand Opera House 8-14. The production opened to a packed house, and the large audience present heartily enjoyed the performance and applauded liberally, evidencing the popularity of the time-worn play. The large cast offered creditable work throughout the performance. The play was well staged and from a scenic standpoint the production meets all reasonable requirements, and the performance gave general satisfaction. Ben Hendricks in Erik of Sweden 15-21. Annie Blancke in A Little Outcast will follow.

Madame Schumann-Heink, the operatic contralto, sang before an immense audience of St. Paul music lovers at the People's Church Friday night, 6, under the auspices of the Y. M. C. A. She was in excellent voice and awakened a storm of enthusiasm from St. Paul people.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

The only engagement at English's last week was that of Maude Adams in The Little Minister 4. Miss Adams was royally welcomed, after an absence of two years, by an audience that crowded the orchestra out of its usual place. Maude Adams was delightful as Babbie. The supporting co. was excellent, including Henry Ainley as the little minister, G. Harrison Hunter, John H. Bunny, Eugene Jepson, Joseph Francoeur, George Irving, Mrs. W. G. Jones, Margaret Gordon, and Violet Rand. The sale of seats for Viola Allen's Twelfth Night production 12 has been very heavy. Two more engagements follow, The Country Girl 19 and The Tenderfoot 21.

Barney Gilmore, seen so many times in Kidnapped in New York at the Park, appeared at this theatre 5-7, and again pleased his many friends by his acting and singing. Isabella Lowe, who played the character of the pride of Mulberry Bend, made it one of the brightest parts in the play. This play closed the regular season at the Park, and on 9 the Holden Stock co. began its Spring season of five weeks. This co. has been appearing at the Park for several seasons, playing Spring engagements. The first play given 9-14 was Blue Jeans, opening to large houses. There has been practically no change in the co. since they were here last May, and each of the old favorites was given a hearty reception. John A. Preston, who is one of the most popular actors playing at the Park, is the leading man, and also acts as stage director. He is an intelligent actor and may always be depended upon for good work in any role which he essays. Bernice Howard, the leading woman and another great favorite, gave one of the best performances she has ever given here as June. Lottie Emmons was the Sue Endaly of the play, and gave a strikingly good impersonation of the character. Other parts were well handled by John F. Bailey, Fritz E. Boone, George D. Mackey, Maude A. Holden, and Alice Kathryn Berry. The Denver Express and Resurrection 16-21.

Marie Nichols, the violinist, will be heard in a recital at the Propylaeum 11 under the auspices of the Central College of Music. The Musikverein will give a public concert at the German House 13. The society will be assisted by the Apollo Club of Muncie. A May musical is to be given at the Claypool 16 under the auspices of the Men's Club of St. Paul's Episcopal Church. Madame Schumann-Heink will be heard in a recital at English's 20.

A special to the "News," from Shelbyville, this State, says: Preparations are completed for the charity minstrels, which will be given by the local Elks on Thursday night, 12. Besides a large number of the local talent of the city, they have secured J. Russell Powell, Harry Porter, H. Y. Mercer, and Chester McIlvain, of Indianapolis; also Frank Bow-

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...a cartoonist on the Indianapolis "News." The performance will be given in the new City Hall, and this will be the opening night of the building.
PEARL KIRKWOOD.

CLEVELAND.

The season of grand opera by the Savage Opera co. was inaugurated at the Euclid Avenue Opera House May 9, by a presentation of Othello before a large and representative audience, which completely filled the theatre. The choice of the initial opera was a happy one, as it showed the co. off to advantage. Joseph Sheehan in the title-role made quite an impression, and his fine tenor voice won him much applause. Winfred Goff's rich baritone made the role of Iago an admirable one, and Gertrude Rennyson as Desdemona was charming. The large orchestra was handled in a skillful manner by Emanuel, who gave way to Elliott Schenck, who wielded the baton Tuesday, when the beautiful Lohengrin was the bill. Carmen was sung Tuesday. Each of these operas were repeated during the week. 16-21, Tosca, Trovatore, Tannhauser, and Bohemian Girl are the other operas to be sung.

Captain Swift was the offering of the Glaser Stock co. at the Colonial 9-14. Vaughan Glaser was acceptable in the title-role. Alice Wilson made her debut as a member of the organization in the role of Mrs. Seabrook, which she played to perfection. The rest of the characters were in good hands. Charity Ball 16-21.

That noted melodrama, The Sporting Duchess, taxed the resources of the Baldwin-Melville Stock co. at the Prospect 9-14, but it was given a very creditable presentation, and served to introduce a new member of the co., Emilie Melville, who portrayed the title-role in a clever manner. The rest of the large cast was well cared for, and the piece was staged and played so that it reflected great credit on Mr. Baldwin's co. The Silver King 16-21.

At the Cleveland Theatre The Worst Woman in London held the boards 9-14. East Lynne 16-21.

The Lyceum Theatre, which has been dark for two weeks, will have a benefit 14 for the treasurer, Joseph Pallindino.

Two circuses in one week was the record 9-14. Walter L. Main's, which is looked upon as a local show, pitched tents 9 and was accorded good patronage at both performances, and certainly deserved it. Ringling Brothers were here 12 and as usual gave a fine show, drawing immense crowds both afternoon and evening. The new grounds on Quincy Street were used by these circuses, while Barnum and Bailey will pitch their tents 23 on the South Side in an entirely new section of the city for a show.

Fred Brandt, treasurer of Shea's Empire Theatre since its opening, and for the past six years treasurer for the Garden Theatre (Haltnorth's Gardens), and without a doubt one of the best known and popular theatre men in the city, will be treasurer of the new Summer Garden Theatre which is being built on Euclid Avenue. B. C. Whitney's co. will be the opening attraction at the Garden June 6.
WILLIAM CRASTON.

PROVIDENCE.

The week 9-14 at Keith's was known as "Patriotic Week," and the house was tastefully decorated throughout with flags and bunting. The bill was Shenandoah and it was the most pretentious production ever given by an Albee co. The play was staged in a manner that reflected great credit on Percy Winter and his assistant, Robert C. Turner. The leading characters were portrayed by John Craig, Frank Losee, and Lillian Lawrence. The business was large. Double bill, The First Born and Lost Twenty-four Hours, 16-21.

The Richard Buhler Stock co. opened a Spring and Summer season at the Imperial 9 in Quo Vadis. It was a big spectacular production, admirably put on in every way, and the large audience that attended the opening gave the members of the co. a very cordial welcome. There were several curtain calls and it was after midnight when the final curtain fell. Mr. Buhler achieved success in the role of Vinicius. He is of striking physique and played the part very cleverly. Lillian Kemble, the leading woman of the co., gave a good portrayal of Lygia. Other meritorious performances were by Alexander Kearney, Agnes Bilal, Edmund Lyons, and William Lyden. Business very good for the week. The Prisoner of Zenda 16-21.

A welcome change to many occurred at the Empire 9-14, when the lively farce, Are You a Mason was given to good houses. William R. Daly, Edward Keilte, Thomas David, and Jessie Church kept the audiences in an uproar. The opening of the Dot Karroll Stock co. in The Heart and Sword 16-21.

At the Providence Opera House 16-18 local talent will present a musical and vaudeville entertainment for the benefit of three local charities. The co. is known as The Revellers, and R. A. Barnet, of Boston, is in charge of the affair. Edward W. Corliss, of this city, has written the special music and it is expected that society will be well represented at the performances.

The roster of the Dot Karroll Stock co., to open at the Empire 16, is: Dot Karroll, Louis Leon Hall, Kathryn Purnell, James Kennedy, Emma Campbell, Flora Walton, Viola Burgess, Charles Newman, Jere Sandford, Joseph T. Belmont, William C. Welp, Joseph King, stage-manager; Lewis C. Jencks, properties; Frank D. Lane, scenic artist, and J. C. Welsh, manager.

Helen May Butler's Military Band of forty pieces has been engaged to play at Boyden Heights-on-the-Bay this Summer.
HOWARD C. RIPLEY.

DETROIT.

Happy Hooligan came to the Lyceum for one performance May 8 and was greeted by an immense audience. This luckless hobo has come to be an old friend through F. Opper's clever cartoons in the Detroit "Free Press." The piece abounds in mirth, music and jollity, is good vaudeville entertainment, but hardly up to the average at this house. Eugenie Blair opened an engagement of several weeks 9 with Camille. The large audiences that have been the rule at every performance bear evidence to the fact that this greatest of all emotional dramas has lost none of its drawing powers. Miss Blair has always been successful in her portrayal of Dumas' unhappy heroine, and her Camille is handled with a delicacy and naturalness that marks the finished artiste. Harry Keenan appears to excellent advantage as Armand Duval, and Count De Varville is in the capable hands of Edmund Mulkay, who invests it with a strength of character hitherto unknown to the part. Seth Cahill Halsey as Gaston Rieux is good. Katherine De Barry was acceptable as Madame Prudence. Eleanor Montell shows unquestioned talent in the small role of Nichette. Gertrude Stanley made a sprightly Nanine, and Joseph Eggeton as Mons. Duval was all that could be desired. Sapho 15-21.

An up to date version of East Lynne by Mrs. Ida McGlone Gibson, of Philadelphia, is playing to large audiences at the Whitney Theatre 6-14. The Whitneyites always tender a warm welcome to this old favorite, whose powers of attracting seem only to increase with time. Miss Forman, an actress of ability, handles the emotional role of Lady Isabel, and well she does it. The play is well mounted and dressed. An Orphan's Prayer is the next booking.

The Detroit Opera House remains dark 9-14, but will open 16, when The Merry Grafters will be presented for three evenings for the benefit of the Woman's Hospital and Infants' Home.
A. FRANCIS.

SPRINGFIELD, MASS.

Chauncey Olcott's annual visit to the Court Square 12 drew his usual good house of admirers. The new play, Terence, reminds one of several other plays, but mostly of Olcott's, and gives him a vehicle that he is at home in all the time. Jane Maybury, Elizabeth Washburn Amanda Wellington, Matt B. Snyder, G. Stein, and the two tots, Dolly Ford and Blance Alexander, were notable in the support. The star sings better than ever, but has not quite such engaging songs this season as usual.

The Corse Payton Comedy co. begins a two weeks' engagement 16, closing their season here. J. Frank Burke and Florence Hamilton have the leads.

The Bowser-Craven Stock co. presented The Late Mr. Jones at the Nelson 9-14, which was the farewell week. The patronage wasn't what it should have been, and the co. had an advantageous offer to locate in Grand Rapids, Mich., for the Summer, and decided to take it. The play was handled in lively fashion by the capable co. Charles Bowser played John Macready Burbage, a tragedian, and Hall McAllister was the lawyer whose dabbling in play-writing causes all the trouble. Victoria Addison and Charles Chappelle had also leading parts. The Nelson closes for the Summer 14.

The Wayward Son, that was to have appeared at the New Gilmore canceled, so the house stays closed for the Summer.

The Grand Opera House will keep pace with the Court Square in staying open until June. The Rice-Burton co. played a successful return engagement 9-14. Weber's Parisian Widows 16-18. Reilly and Woods' Big Show 23-28.

Isn't it time to announce a new melodrama for next season, the limit for thrillers, entitled The Chicago Car Barn Bandits?
EDWIN DWIGHT.

SEATTLE.

Mary Mannering, who last season created a very favorable impression when seen here in The Stubborness of Geraldine, was welcomed by good business at the Grand Opera House 2-4. Her play this season was Harriet's Honeymoon, which proved even more pleasing to the audiences than the former. The star was most pleasing, while the supporting co. proved an exceptionally capable one. McFadden's Row of Flats 8-11. Madame Marcella Sembric in concert 14. A Girl from Dixie 15-21.

Brown's In Town, which has been here two or three times before, had a successful week at the Third Avenue 1-7. The co. did not open with the usual matinee performance 1, as their late arrival barely brought them here in time for the evening performance. The co. is a well balanced one and pleased the audiences. George Berry, Gilbert Tomick, Ernest Lenore, J. R. Bartlett, Christine Prince, and Minnie St. Clair were the principal members. The Punkin Husker 8-14. Isabel Irving in The Crisis 18-21.

Anna Eva Fay gave her mystifying entertainment entitled Somnolency, at the Seattle 2-7 to good sized audiences. Several vaudeville acts were additional features of the bill. The Casino co. opens 8 for an engagement in the Weber and Fields' burlesques. Fiddle Dee Dee is the opening bill 9-14. Hurly Burly and Zaza 15-21.

The Ed Redmond co. had another successful week at the Alcazar 1-7, offering for the week Man and Master 1-4 and The World Against Him 5-7. The co. has had increasing business from week to week and the management cannot at the present time foresee the end of the engagement. Galatea 8-11. The Streets of London 12-14.
RODNEY D. WHITE.

PORTLAND, ORE.

McFadden's Row of Flats at the Marquam Grand 3, 4 did what might relatively be called a topheavy business, and the top was not very heavy at that. A Girl from Dixie 6, 7 fared somewhat above the average. In this connection it must be confessed that considerable inroads have been made upon the attendance of all the established local theatres by the epidemic of continuous ten-cent vaudeville houses. Like all "girl" shows, the Dixie production won greatest commendation in its comedy and gown features. The music was pretty and catchy. Beatrix Bronte looked the name part better than she sang it. D. L. Don, Clifford Leigh, and Thomas J. Keogh did some very fine comedy work. Madame Sembrich gives a single recital 13.

The Sign of the Four at Baker's 1-7 proved a financial and dramatic success as genuine as it was surprising to the Neill-Morosco management and co. Howard Gould, Frank MacVicars, Thomas Oberle, Harry Mestayer H. S. Duffield, George Woodward, Elsie Esmond, Theresa Maxwell, and Phosa McAllister all contributed materially to the good work done. The stage-management of Robert Morris was noticeable in the excellent stage settings and tableaux. What Happened to Jones opens 8.

The Summer season opened at Cordray's 1 with The Punkin Husker, at reduced prices and with matinee every day. The performance was of the thriller order, and gave plenty of wholesome excitement for the money. The attendance at all performances was good. The Platt-Stevenson co. will divide the week 8-14 between My Wife and East Lynne.
JOHN F. LOGAN.

MONTREAL.

Busy Izzy, which made a hit here last season, returned to Proctor's May 9-14 and played to fine business. Of course there's no plot to it—there never is to a show of that kind—but there are pretty scenery, pretty girls and pretty costumes galore, and a hard working co. George Sidney is very amusing in the title-role. Ed Clarke is full of snap and ginger as the elevator boy. Fred Wyckoff as the Rube and Charles Le Mier as the tramp both deserve mention. Among the ladies Maud Campbell and Carrie Webber are the chief scorers. Reeves Smith in The Tyranny of Tears 16-21.

Montgomery Irving, the strong man, is the attraction at the Francais 9-14, in a melodrama called For His Brother's Crime as a vehicle for the display of Mr. Irving's athletic powers it is all right. As a play it is impossible. The Aubrey Stock co. opens 16 it's Summer season in Under Two Flags. Bertine Robison, Una Clayton, and Francis Morey, old favorites of last season, are still with the organization and will be warmly welcomed.

Le Capitaine Fantome, by Paul Favel, is the bill at the National Francais. It tells an interesting and romantic story of the Napoleonic wars in Spain.

Le Homard and Monsieur Alphonse form an interesting double bill at the Nouvautes.

The Durban Stock will open their Summer engagement at Proctor's 23. James E. Wilson, Fred Paulding, Lansing Rowan, and Ben Horning, the latter an old Montreal favorite, are to be members of the co.
W. A. TREMAYNE.

TORONTO.

The Grand Opera House presented David Harum 9-14, and its second appearance here was as well received as was the first. There were many of the old members of the co. in the cast, and the manner in which the piece was put on throughout was pleasing to average audiences. David Harum was well portrayed by William H. Turner, whose characterisation of the horse-loving banker was excellent in every detail. The character role of Widow Cullen was ably essayed by Mary B. Henderson. Edward Harrigan 16-21.

The regularly large audiences who attend the Majestic performances were pleased with Human Hearts 9-14. The part of the hero, Tom Logan, was well taken by A. J. Edwards. In the role of Silly Sam, the brother, H. Madison made a hit. Florence Mendoza was heartily applauded for the way she played the part of Limpy Morgan, as was Miss Lockwood, as Jeanette Logan, and May Holton. The staging was effective and withal appropriate to the piece. To Die at Dawn 16-21.

Ben Greet and co. will present during convocation week of the University of Toronto June 8-10, in the dean's garden, his famous Shakespearean pastorals, and much interest is being evinced already in their presentation.
STANLEY McKEOWN BROWN.

TOLEDO.

Vogel's Minstrels drew slim houses at the Lyceum matinee and evening, May 8.

At the Empire Phil Sheridan's City Sports was the bill for the week closing 14. The burlesque part of the bill was up to the average, and the olio contained some exceptionally good features.

The Grand has again closed its doors. Parsifal was the last effort of the Glazier Stock co., and it was reputed to be such a success, both artistically and financially, that it was decided to run it two weeks. At the matinee 7, after the audience had been seated, it was announced from the stage that owing to a misunderstanding the performance would not go on, and patrons could call at the box-office and get their money. A stampede was made for that point, but the office was closed, and the patrons were told to call later in the week. The "misunderstanding" was a demand on the part of Miss Morris for her last week's salary, which had not been paid. Mr. Glazier disclaims any responsibility, claiming he was only acting as an agent for other parties. Some of the co. have succeeded in getting other engagements and the rest are here planning a benefit.
C. M. EDSON.

BUFFALO.

The Teck Theatre was dark 9-14.

The Governor's Son drew crowded houses at the Star 9-11. John McVeigh, Charles Pusey, Hilda Hawthorne, Grace Hazard, and Harry H. Lester deserve special mention for their excellent work. Next week Edwin Holt in The Cardinal.

The Lyceum did good business 9-14 with To Die at Dawn, a very good melodrama of the sensational type. Elsie Creccy, well and favorably known here, is seen to excellent advantage, and the scenery and mechanical effects are the best seen in the house this season.

An Orphan's Prayer, a pastoral melodrama, delighted large audiences at the Academy 9-14. Nettie De Courcey plays the title-role, Calamity, in a charming manner, and won the approval of the patrons of the house.

Dwight Gillette, the well-known vaudevillian, was in town during the past week, renewing old acquaintances. Mr. Gillette reports a very prosperous season, and expects to head his own co. next season.
P. T. O'CONNOR.

NEW ORLEANS.

With the exception of the Elysium, all the theatres in the city have closed their season and report most satisfactory results. A Celebrated Case was the drawing card at this theatre May 8-14, and very satisfactory audiences were in attendance during the week. Lester Lonergan, lately with the Baldwin-Melville Stock co. at the Grand Opera House, and who has become the leading man at this house, assumed the role of Jean Renaud and gave an engaging portrayal, and together with Alice Treat Hunt, in the dual role of Adrienne and Madeline, they carried off the laurels of the performance. The play affords many excellent opportunities for dramatic work, and the principals made the most of them. Raymond Whittaker was an attractive Count D'Aubeterre, while Lewis F. Morrison did the villain part, Lazarre, in a realistic manner. O. M. Paul, Herbert Brennon, Mabel Trunnel, and Daisy Tharp were prominent in the cast and gave pleasing portrayals. This house will remain open as long as business justifies it, and at this writing business is of the best.
J. M. QUINTERO.

JERSEY CITY.

The Little Mother played at the Academy of Music 9-14 to good business, the closing week of the season. The play is a well written melodrama, laudably devoid of artificiality. The co. is a fine one, composed of good, earnest workers. Mabel Florence, Helen Beaumont, Budd Ross, Little Phil, and Little Joe McCarthy are in the cast. Iolanthe by amateur juveniles 17.

The annual benefit of the Police Department took place at the Bijou 9-14 to crowded houses. John W. Holmes furnished the bill, and it was a fine one. The Little Church Around the Corner 16-21. Black Patti Troubadours 23-28 closes the season.

The new Theatrical Mechanics' Association was started here 8.

The Academy of Music orchestra will again be on the Albany boats this Summer.
WALTER C. SMITH.

COLUMBUS.

At the Empire 9-14 the always effective farce, My Friend from India, was acted, and the inherent comicalities of the situations in this piece were given satisfactory values by the interpretations bestowed upon them. There has been during the past few weeks a noticeable increase in the size of the audiences attending this playhouse, and now capacity business is almost a daily thing. Wilton Taylor in the role of the pork packer imparted to the performance some of its most prominent merits. Next week The Cowboy and the Lady.

Olentangy Park, the Summer resort of Columbus, opens 15, and the theatre will offer vaudeville this season. This theatre is under the management of W. W. Prosser, who gives the assurance that a series of very attractive bills have been selected.
J. CLARENCE SULLIVAN.

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CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Manager Tannenbaum booked Mabel Paige co. 2-7, although announcement of season's end had been made. Plays: The Prince of Patches, Parson Jim, Tennessee's Partner, Becky Bliss, Cinderella, The Girl from the West; plays and specialties introduced gave satisfaction; attendance fair.——MONROE PARK THEATRE (M. McDermott, mgr.): This house opened its Summer season 2 with Marie Dale co. for four weeks. Plays 2-7 were Her Only Sin, For Her Child's Sake, A Fatal Likeness, and The Colonel's Wife 9-14.

BIRMINGHAM.—BIJOU THEATRE (Ed E. Williams, mgr.): Bijou Opera co. (return) 9-19; opened with attendance well up to usual standard in The Idol's Eye; audience fairly well pleased. Vaudeville 16-21.——ITEM: East Lake Park opens 22 and will be included in the Wells Circuit, thereby getting the advantage of the best attractions on this circuit.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (Ed S. Stahle, mgr.): Glick Stock co. 2-7 in The Village Blacksmith, The Girl I Love, On the Verge of Ruin, Mortgaged Slave, Dr. Jekyll and Mr. Hyde, Partners; good co. and business.——ITEMS: Claud Dodd and Fred Rella, of the Tolson Stock co., are visiting friends in this city.—Lillian Crossland, of the King Dodo Co., will spend the Summer here.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, lessee and mgr.): Taylor Stock co. opened Summer season 2-4 in The Heart of a Woman to large audiences. Pike County Folks 5-7; good performance and business. Her First Born 9-11.

PRESCOTT.—GREESON OPERA HOUSE (H. R. McKenzie, mgr.): Middleton Stock co. (return) 5-7 in Lighthouse by the Sea, In Darkest Russia, East Lynne, The Prince of Liars; good business; pleasing co.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Franklin Stock co. opened two weeks' engagement 9 to S. R. O.; pleased.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): World's Fair Musicale (local) 5; splendid performance; fair house; closes season.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Four Cohans in Running for Office 3-7; splendid business; most enjoyable performance; co. very acceptable. Our New Minister 23-28.——BURBANK THEATRE (Oliver Morosco, lessee): New Baker Stock co. offered for first week 1-7 Trilby; considering co. had but few rehearsals performance was very smooth and even; attendance large.——GRAND OPERA HOUSE (Clarence Drown, mgr.): Isabel Irving in The Crisis 2-4; play drew well and every one pleased. A Man of Mystery 8-14.——CASINO THEATRE (Wyatt and Morosco, lessees): This house closed April 30 for about two weeks, when it will be opened under the new management and playing light opera.——ITEM: The Casino Theatre was built for a local corporation, and J. E. Waldeck, at one time treasurer of the Orpheum this city, was installed as its manager. The house finally cost more than was at first expected, and the co. playing since its opening was an expensive one. All things considered the house easily paid its way but left nothing in the shape of dividends, and this fact so distracted Mr. Waldeck that he brooded and shouldered troubles not blamed on him until, in a more or less demented condition, he wandered from home on April 30 and was found on May 2 in an unconscious condition in one of the canyons about twenty miles from this city. His many friends are elated at his rapid recovery from such a serious illness and close call.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): The Girl from Dixie 2, 3; good entertainment; large audiences. Isabelle Irving in The Crisis 7, 8; packed houses. Four Cohans 9, 10.——YE LIBERTY THEATRE (H. W. Bishop, lessee and mgr.): James Neill co. in A Gilded Fool 2-8; performance very commendable; attendance large and appreciative. Under Two Flags 9-16.

SAN JOSE.—VICTORY THEATRE (S. C. Openheimer, mgr.): Landers Stevens 1-7; fine co.; good business. Isabel Irving 9. Four Cohans 12. Rogers Brothers 17. Maude Adams 28. May Howard in Mam'selle Fifi 29. E. H. Sothern June 8. Our New Minister 9.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Anna Held in Mam'selle Napoleon April 25; good performance to capacity. City Guard Band Concert and Vaudeville 29; pleasing entertainment; fair house.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Florence Roberts in The Frisky Mrs. Johnson 5; crowded house; enthusiastic audience.

COLORADO.

COLORADO SPRINGS.—(S. N. Nye, mgr.): Richard and Pringle's Minstrels 7; fair business; capable co.; good performance. Anna Held in Mam'selle Napoleon 10. Richard Mansfield in Ivan the Terrible 12. Maude Adams 16.——TEMPLE THEATRE (Grant Pauley, mgr.): Colorado College Minstrels to $600 house 6; well pleased audience; good business.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): Field's Minstrels April 12; big business. Four Cohans in Running for Office 14; good house; fair co. Human Hearts 17; light house; fair co. Our New Minister 1; good business; fine performance. Dainty Paree Burlesque co. 5; light house; fair co. Anna Held 9 pleased capacity; closed season.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): May Howard Extravaganza co. April 25; good co.; fair house. Rusco and Holland's Minstrels 2. Rose Coghlan 8. Dainty Paree 9.——ITEM: This about closes the season here.

LA JUNTA.—THEATRE (W. S. Talbert, mgr.): Sanford Dodge 5, 6 in Don Caesar de Bazan, Hamlet; well received; business fair. Kempton Komedy Ko. 23-28. Marie Fountain co. June 6-11.——ITEM: Patterson and Brainard Spring Carnival May 30-June 4, auspices La Junta Board of Trade.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Dainty Paree co. 7; good performance; fair audience; closed season.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Georgia Minstrels 13.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): Joseph Jefferson played to one of largest gatherings in history of theatre 5. Eagles' Minstrels of Baltimore 13, 14. It is rumored that the new management will put on a stock co. for the Summer at medium prices, opening 30.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Stetson's U. T. C. turned people away 9, 10; big co. Tangled Relations 12-14. Edward Malsey Dramatic co. (local) 17, 18 in The Private Secretary. Wilbur Opera co. 19-21.——ITEMS: The German Club of Yale gave a one-act farce at the Cafe Heublein 9. Der Prozess was the title and the characters were interpreted by undergraduates. After the performance the last social session of the year was made memorable by songs and speeches. Besides the 75 members, a dozen or more of the faculty were present.—The Grand Opera House is to be entirely done over during the Summer and it is Mr. Bunnell's intention to play the attractions procurable at this house until he has a new theatre, which Dame Rumor says is to be erected for him.—The Elks will have a most attractive new club house next year. They are negotiating for the Hoadley Building, which, when remodeled, will make a fine home for the lodge.
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Kellar succeeded in mystifying and amusing good audience 5. Two fair audiences witnessed John Drew 7 in Second in Command and greatly enjoyed fine dramatic performance. This closes very good season.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Show Girl 2-7 drew large houses, giving first-class performance. Empire Stock co. inaugurated Summer season 9 of standard drama and comedy, opening for three days with A Soldier of the Empire, which was well acted by most competent co. and well received. For Home and Honor closes the week.
A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Lovers' Lane pleased all patrons 5. Queen of the White Slaves offered quintessence of sensationalism 6, 7. Cherry Blossom Burlesquers made an acceptable display 9-11. 'Varsity Four of this city headed diverse vaudeville bill 12. Wedded and Parted 13, 14. A Wayward Son 16-18. Weber's Dainty Duchess 19-21. Gus Hill's Crackerjacks 23-25. Among Southern Pines 26-28, 30 closed regular season.——ITEM: The local press applauds the announcement of Manager G. B. Bunnell (late of the New Haven Hyperion) to build a new theatre in that city if Connecticut helps elect Roosevelt next Autumn.
W. P. HOPKINS.

MIDDLETOWN.—MIDDLESEX (Henry Engel mgr.): Corse Payton Comedy co. to large audiences 9-14. On 10 over 200 inmates of Hospital for Insane attended the matinee. Closed season.——ITEM: Evening 10 Lodge 771, B. P. O. E., attended performance. On behalf of the lodge Attorney Dempsey presented to J. Franke Burke a handsome ebony gold-headed cane. Later the lodge initiated George J. Riddle, advance agent of co., as member of Logansport, Ind., Lodge, 66.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Queen of the White Slaves (return) 5 pleased large audience. Metropolitan Burlesquers 6; topheavy house. Lovers' Lane attracted large audience 7. Silver Slipper 14.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Sign of the Cross 7; good business; pleased. Silver Slipper 13. Are You a Mason 23. Mrs. Wiggs of the Cabbage Patch 28.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): London Gaiety Girls 5; good performance that pleased large audience. Two Old Cronies 19-21. Wheeler's American Band (local) 27.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Sign of the Cross 9; universal satisfaction to good business. The Butterflies (local) 10; crowded house; good performance.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Silver Slipper drew large and well pleased audience 11. Mrs. Wiggs of the Cabbage Patch will close season 19.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Lovers' Lane 6; fair co.; good business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Hustler and the Maid 13.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bavlis, mgr.): Girls Will Be Girls 10; S. R. O.——LYCEUM THEATRE (Daniel Humphries, mgr.): Wayward Son 12-14. Show Girl 19-21.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): ITEMS: The announcement is made of the sale of the Greenwall interest in this house to Sidney H. Weis, of San Antonio, Tex. The house is now the property of Albert Weis, of New York, and his son, S. H. Weis. The latter gentleman, with W. B. Seeskind, the manager, has been in the city for several days arranging for the improvements which are to be put in.

ATLANTA.—BIJOU THEATRE (Jake Wells, gen. mgr.): Bijou Opera co. in The Idol's Eye 2-7; very good performances to good returns. Vaudeville 9-14 closes season.——CASINO (Jake Wells, mgr.): Opens 16 with The Dixie Troubadours.

MACON.—CRUMP'S PARK CASINO (Bruce Conner, mgr.): Boston Ideal Opera co. 9 opened for two weeks, presenting La Mascotte to large and well pleased audience.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Homer Davenport (lecture) 2; highly appreciated by crowded house. Fischer Stock co. opened for eight weeks 3 with Northern Lights; good co.; splendid production; well appreciated.

WALLACE.—MASONIC TEMPLE (M. J. Fiehr, mgr.): Charles B. Hanford in Merchant of Venice 2; excellent co.; good business. McFadden's Row of Flats 23.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and co., mgrs.: W. L. Busby, res. mgr.): Gibney-Weed Stock co. 1-8 to large business; good co. Plays: The World Against Him, The Black Flag, The Shadow Detective, Down in Maine, The Country Girl, The Orange Girl, The Prince of Liars, The Old Plantation 9 drew fair house. Morey Stock co. 15-21.——ITEM: Harry L. Schroder, formerly with Mark Armour's Comedians and Maude Camara, until recently with North Brothers' Stock co., joined the Gibney-Weed co. here.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): The Flints

(hypnotists) 1-4; good business and satisfaction. York State Folks 6; fair business and co. Burrill Comedy co. 8 presented Queen of the Night to fair audience; fair co. My Friend from Arkansaw 10. Burrill Comedy co. 14-20. A Country Girl 21. Maid and the Mummy 27.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): In School (local) 6; good amateur performance. Viola Allen in Twelfth Night 7; sumptuous production; fine audience. My Friend from Arkansaw 8; good house; excellent satisfaction. Human Hearts 13.

GALESBURG.—AUDITORIUM (F. R. Berquist, lessee): Ernest Lamson in Young Tobe Hoxie (return) 6; large house, delighting every one. Earle Doty's Faust 12.——ITEMS: The Gibney-Weed co. are contracted to play here 18-21, but at this writing no agent or paper have appeared.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): Swedish Theatre Värmlandningarne; big business; pleased. White Horse Tavern (German) 7 pleased. Human Hearts 14. Kersands' Minstrels 23. A Scrap of Paper (local) 25.

JACKSONVILLE.—GRAND OPERA HOUSE (George W. Chatterton, lessee; G. W. Chatterton, Jr., res. mgr.): The Flints Agell 28-30 amused fair houses. York State Folks 5; very fine performance; fair house.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Devil's Auction April 27 pleased good house. Marie Cahill in Nancy Brown 30; well pleased audience. Young Tobe Hoxie 3; good performance; small house. This practically ends season.

PONTIAC.—FOLKS' OPERA HOUSE (R. C. Folks, mgr.): My Friend from Arkansaw 2; good performance; fair audience. Two Merry Tramps 9; good performance and attendance. William Owen 18; closes season.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Milwaukee Germania Theatre co. presented Im Weissen Roess'l to small house 5. Guy-Hickman co. 9-14.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Two Merry Tramps 6; fair business and satisfaction. My Friend from Arkansaw 7; good business; pleased. William Owen 17.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Young Tobe Hoxie 5 pleased large house. Over Niagara Falls 7; good house; pleased. Old Plantation 12. Earl Doty's Faust 13.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Guy-Hickman co. 2-7; fair co. and business. Plays: Alone in Greater New York, A Social Highwayman, Silver King, Poverty to Riches, Jesse James.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Merchant of Venice 9 failed to appear.——ITEM: The season is closed.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): James T. McAlpin in Hans Hanson 4 pleased fair business.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Hans Hanson 3; good house and performance. William Owen 12. Chicago Tramp 17.

INDIANA.

EVANSVILLE.—PEOPLE'S (Pedley and Burch, mgrs.): Kate Clayton in The Two Orphans 8 pleased fair house.——ITEM: The opening of Cook's Park Theatre takes place 15, National Stock co. being the attraction for two weeks. Kibbey Stock co. for two weeks, and Ethel Tucker for two weeks. The management will be under Harry Lawrence, who will not be neglected. A new roller coaster figure eight, constructed by the Inglesaw Co., of Pittsburgh, and the Cave of the Winds and House of Trouble, by the Cleveland Amusement Co., are novelties for season.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Walker Whiteside April 27 canceled. Lyman Twins in At the Races 30; fair satisfaction; small house. The Burglar 8 canceled. Hazel Harrison benefit concert 23.——ITEM: Hazel Harrison, the talented colored pianist, gives farewell concert here 22. She leaves for abroad this Summer, where she will make her debut with the Philharmonic Orchestra of Berlin, an honor rarely accorded so young a musician.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): York State Folks 2; excellent performance; good house. Wilbur-Higby co. 3-7. Plays: The Fighting Parson, Because She Loved Him, The Power of Attorney, In Idaho, East Lynne; good business. Wilbur-Higby co. 9-14. Francis Wilson 18.——ITEM: Ground was broken for new Opera House 5, which is being built by M. E. Rice, of Huntington, W. Va.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Guy Stock co. 2-6 in My Jim, Brand of Cain, Slaves of Russia, Wicked London; fair houses; pleased. Kate Clayton in Two Orphans 6 pleased fair house. Maude Adams in The Little Minister pleased crowded house 7. Guy Stock co. (return) 9-14. Francis Wilson in Erminit 16. A Country Girl, closing season, 20.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Kovak Wonder co. 9-14.——AUDITORIUM (Harry G. Sommers, mgr.): Viola Allen in Twelfth Night 11. First Imperial Marine Band of Germany 16.——ITEMS: Summer vaudeville will open at the Pavillion 14.—The Casino at Springbrook Park will reopen for the season 22, under management of Harry G. Sommers.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): De Lacour and Fields' Dramatic co. opened 2-7 with Sunny Tennessee, Colorado; closed against opposition of two outside performances with Mr. Auto from Mobile; good business.

HAMMOND.—TOWLE OPERA HOUSE (James Winefield, mgr.): Over Niagara Falls 8; entire satisfaction to small house. Lillian Mortimer in The Shadow of the Gallows 15. Carter's Eleventh Hour 22. Al. H. Wilson in A Prince of Tatters 29.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harter, mgr.): Creole Belles, followed by Paddle Your Own Canoe and My Wife's New Bonnet (local), 6, pleased full house.

FRANKFORT.—RLINN THEATRE (E. Langebrake, mgr.): York State Folks 4 closed season to large, appreciative audience; co. very strong.

NEW HARMONY.—THRALL'S OPERA H' (Arthur Fretagert, mgr.): Swiss Bell Ringers 11.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): The Tenderfoot 20.

INDIAN TERRITORY.

DURANT.—WILSON OPERA HOUSE (J. L. Wilson, mgr.): Mae Stewart and local talent in Damon and Pythias 3, 4; good house and performance.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Romeo and Juliet 19.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Georgia Camp Meeting 4 failed to appear. North Brothers' Comedians 16-22. All a Mistake (local) 11.——ITEMS: The State Bill Posters' and Distributors' Association meets at Marshalltown 26.—Campbell Brothers Shows sustained a fearful loss at Pawnee City, the first stand for the season, an animal car burning and resulting in the loss of three elephants, four camels, two sacred cattle and a bear. The loss is estimated at $30,000, with no insurance. The fire was started by the overturning of a gasoline torch in the car. Immediately after the fire animals to duplicate those lost were ordered from Hagenback and arrived in time for the Omaha date.—Fola La Follette, the daughter of Governor La Follette, of Wisconsin, will go on the stage and will join a co. now being organized for a Summer tour in the West by Walter H. Pyre, formerly of the Skinner-Rehan co.—W. S. Gilbert's mythological comedy was given a presentation by the Dvorak Dramatic School, of Chicago, 11.—Jeanne d'Arc, a series of dramatic tableaux, is being arranged for the benefit of the Actors' Alliance in Chicago.—The Ministerial Association of Lincoln, Neb., has commenced a crusade on improper display of the feminine form and lingerie in the advertisements of traveling attractions.—The Alliance Francaise, the French society at the Iowa State University, gave, in the original tongue, a French play, known in English as A Doctor in Spite of Himself.—Competition on the part of the churches of Mitchellville, Ia., may close the Opera House at that place, where the church societies have hurt the show business by renting their churches for attractions that would naturally go to the Opera House.—Addison Maderia, who is well known in the profession in the West, has submitted to the Park Commissioners of Minneapolis a proposition looking to the establishment of a season of light and comic opera at Lake Harriet, a popular Summer resort.—An effort is being made to secure an appropriation of $40,000 for an amusement hall for the newly established federal headquarters at Fort Des Moines.—A novelty in the way of a traveling attraction is now being offered the smaller towns of Iowa. The Wharlen Entertainment co. makes a tour of the State in an automobile, which does a double duty of transporting the members of the co. from place to place, and also furnishing the electric power for the moving pictures which are a feature of the entertainment.—The Odd Fellows at Adair will build an Opera House this season.—West Point, Neb., is to have a new $14,000 Opera House this season.
FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): The Cardinal 4; particularly meritorious production; deserved better patronage. Human Hearts 11.——ITEM: Buckskin Bill's Wild West Shows disbanded on account of bad weather and poor business; failed to appear in Ottumwa 9 as billed.
AUSTIN J. MUMMERT.

MASON CITY.—WILSON THEATRE (R. D. Wilson, mgr.): In Louisiana 4; good house; fair attraction. Al. H. Wilson in Prince of Tatters 10; splendid attraction; full house. Eric of Sweden 13. Princess Bonnie (local) 19, 20. American Stock co. 23-30. Ferris Stock co. June 6-11. Irving French co. 27-July 2.——ITEM: Fannie Bloodgood was called to Norwich, Conn., on account of the death of her mother, Mrs. A. J. Pollard, April 26.

DES MOINES.—FOSTER OPERA HOUSE (Foster Amusement Co., mgrs.): Viola Allen in Twelfth Night 5; excellent co.; good business. Maude Adams in The Little Minister 12.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): North Brothers' Comedians 2-7, presenting Hand of Man, The Little Princess, A Romance of Kentucky, Utah; strongest repertoire co. of season; good business. North Brothers' Comedians 9-14. Kersands' Minstrels 16-18.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Pirates of Penzance (local) 4 drew good house and pleased. Flora De Voss co. opened 9-19 to good house with The American Girl; good performance. Continue 10-14. A Night in Bohemia (local Elks) 16, 17. The Cardinal 23. Kersands' Minstrels 24. The Choral Club (local) 26.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Viola Allen in Twelfth Night 2; one of most artistic performances of season; full house. A Modern Woodman 6; good business. Florence Gale in As You Like It 7 drew good audience. Fritzi Scheff in Babette 9.

PECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Luther College Concert 5; good house; satisfactory co.——ITEM: The annual meeting of the Grand Opera House Co. takes place 13.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Over Niagara Falls 6; fair business; fairly well presented. My Friend from Arkansaw 14 will close season.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Samuel Baily, mgr.): Uncle Rube (local) 4 pleased S. R. O.; good co. Davis-Smith Stock co. 12, 13 in The Moonshiner's Daughter.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Van Dyke-Eaton co. 16-21.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Human Hearts 8; good co.; large house. All the Comforts of Home 15.

CLARINDA.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Human Hearts 9; large and appreciative audience. Irving French co. 30.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): William Owen 1.

KANSAS.

PARSONS.—EDWARDS' OPERA HOUSE (Carroll and Neligh, mgrs.): Maloney's Wedding 2; good business; good satisfaction.——ITEM: Elks' new ground floor Opera House contract has been let. It is to be a handsome four-story, 150 feet deep, with Elks' club rooms in front, and to cost $80,000.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Holden Comedy co. 9, 10. Sag Harbor 12 canceled. Madison Square Theatre co. 13, 14. Thelma 20. Stock co. opens six weeks' engagement 23.——ITEM: Parker Amusement co. at Electric Park pleased small crowds 2-7. It rained nearly every day.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Wichita Spring Carnival 16-21.——ITEM: Professor Gleason's horse taming exhibition drew immense crowds 2-7. Professor Gleason goes from here to Hutchinson.

PITTSBURG.—LA BELLE OPERA HOUSE (W. W. Bell, mgr.): Sag Harbor 9 opened new theatre, pleasing large house. Holden Comedy co. 11-14. Lorraine co. 16-21.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Hooligan's Troubles 6; poor performance; light business.

WELLINGTON.—WOODS' OPERA HOUSE (M. H. Kirk, mgr.): M. Carnaveaux (mind reader and hypnotist) 2-4 pleased fair audiences; closed season.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Fisk's Colored Jubilee Singers 4 pleased large house. Lillian Mason co. 12-14.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Fisk's Jubilee Singers 5; good co.; fair business.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Paul Gilmore in The Mummy and the Humming Bird April 23 to large and delighted audiences. Faust's Minstrels pleased fair business 30. Ethel Tucker Stock co. opened closing engagement of season 2 to good business, with prospects of four weeks' prosperous stay.——THE CASINO (Wallace Park): Summer season opens June 1. The theatre is one of a circuit under lease by a Chicago agency and many improvements portend a vigorous and enterprising management.——ITEM: The B. P. O. E. Spring carnival, with the Mundy attractions as the drawing card, promises to eclipse all former carnivals in attendance and worth.

HENDERSON.—ITEM: Manager J. E. English, of the Kentucky, at Paducah, has begun the erection of a handsome playhouse here, which he will call the English. It will occupy the site of the late lamented Park Theatre, which burned some years ago. The structure will cost about $40,000 and will be completed, it is hoped, in time for the next season.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): Faust's Minstrels 9 delighted fair audience.

RUSSELLVILLE.—AUDITORIUM (H. B. Caldwell, mgr.): Faust's Dramatic co. 5 pleased good house.——ITEM: Wright's Carnival co. closed 2-7 to good business.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Faust's Minstrels 6; fair business; fine satisfaction.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Faust's Minstrels 4; first-class performance; good house; closed season.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): A Ragged Hero 4; light business; co. and performance fair. Ben Hur opened 9-11 to one of largest audiences ever in house, and highest prices. Garside, Condit, and Mack 16-21 (except 18). Busy Izzy 18. Rentfrow's Pathfinders 23-28. Wills Comedy co. 30-June 1.——CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): A Ragged Hero 7 to good house; pleased. Hi Hubbard 21. Garside, Condit, and Mack 23-25. Alvin Joslyn 2.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Rentfrow's Comedy co. closed successful week 7, having presented last half week Midnight in Chinatown, Soldiers of Fortune, Faust, Below Zero, A Fight for a Million. Hi Hubbard 11 canceled. Innocent Maids 14. Parada (local) 16-21. George F. Hall in A Ragged Hero 23. Alvin Joslin 26 canceled. Looping the Loop 30.——ITEM: Fred Engley, assistant treasurer, left 5 to join Lucier's Minstrels.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Ben Hur 2-7 to immense business; enthusiastically received. Aubrey Stock co. 9-14, presenting Devil's Auction, The Prince and the Sword, Toll Gate Inn, Dangers of Paris, The Fire Patrol, Lost in New York, We Un's of Tennessee, For Love of a Woman, Money Mad, A Deserted Wife; good co and attendance. Busy Izzy 16, 17.

BRUNSWICK.—TOWN HALL (James F. Snow, booking mgr.): Bell Rock (local opera) 3, 4; excellent performance; large and fashionable audiences.——ITEMS: House closes June 4, opening Sept. 5.—Ines Barlowe, who has just returned from New York, where she had an operation performed on her throat, is at her home in this town.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Rentfrow's Jolly Pathfinders 9-14 in Hooligan's Luck, Devil's Gold Mine, Midnight in Chinatown, Soldiers of Fortune, Faust. A Fight for a Million, Three Musketeers, Below Zero pleased well filled houses. Busy Izzy 19. Next Door 21. A Ragged Hero 28.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): A Ragged Hero satisfied good house 10. Innocent Maids 13. Prescelle 16-21. Royer Brothers in Next Door 23. Alvin Joslyn 28 canceled. Looping the Loop 31.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): Aubrey Stock co. closed 7 to good business. Ben Hur 12-14. A Ragged Hero 16. Next Door 17.

HOULTON.—HEYWOOD OPERA HOUSE (W. T. French, mgr.): Harcourt Comedy co. 9-14. Plays: Man's Enemy, Knobs o' Tennessee, Reaping the Whirlwind; good business in spite of bad weather.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC Charles M. Futterer, mgr.): Van Dyke-Eaton co. 9-14 opened with Under Sealed Orders to large and pleased house. The County Fair 18.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Brandon Evans Stock co. 12-14.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Royer Brothers in Next Door 9; poorest attraction of season. Wizard of Oz 10; pleasing production; business large. Chauncey Olcott in Terence 11; charming production; co. well balanced; business fair. House closes 27 with Mrs. Wiggs of the Cabbage Patch.——RICHMOND THEATRE (W. P. Meade, mgr.): Stock co. closed unexpectedly 8, warm weather cutting down attendance. The members left for New York at once.
THOMAS A. HAGGERTY.

WORCESTER.—THEATRE (W. A. Drowne, res. mgr.): Kellar 2 interested large audience. Joseph Jefferson in The Rivals 3; excellent co. and performance; large house. Maxine Elliott in Her Own Way 4; large house; well pleased. John Drew 6. The Wizard of Oz 7.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): Yon Yonson 2-7; excellent business.——ITEM: Hunter-Bradford Stock co. opens at Worcester Theatre 16 for third season with Rosedale. The co. will include Edmund Breese, Clarence Handyside, William Seymour (stage-manager), Walter Hitchcock, T. M. Hunter, Mr. Mackay, George Siebolt, Alfred Kappeler, Julia Dean, Ida Lewis, Beth Franklyn, Jessie Bradford.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Nance O'Neil in Magda 5; large and very enthusiastic audience. Silver Slipper 7; good performance; fair house. The Fays 9; fair business. Royer Brothers in Next Door 11; small house; poor performance. Willis' Musical Comedy co. 12-14. Ward and Vokes 16.——COLONIAL (Weber and Rush, mgrs.): Weis and Buhler Stock co. opened 9-14 in The Prisoner of Zenda to fair business. Quo Vadis 16-21.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Daniel Ryan Stock co. 2-7; fair business. Wizard of Oz 9; fine performance; capacity. Clara Turner 10, 11, pleased good business. Chauncey Olcott in Terrence 13. Hustler and the Maid 14. Mrs. Wiggs of the Cabbage Patch 28.——ITEM: After four years with the Ryan Stock co., W. S. Bates left 7 to join The Hustler and the Maid co. as manager.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Professor Napoleon (Elks' benefit) 5, 6; proved big success; crowded houses. Royer Brothers in Next Door 10; business poor. Ward and Vokes 11; not as satisfactory as former years; crowded house. Mrs. Wiggs of the Cabbage Patch 13, 14. Willis Musicale 19-21.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): The Fays did fair business 2-7. Silver Slipper 9; fair performance to good house. Mrs. Wiggs of the Cabbage Patch 11-13, with Mrs. Madge Carr Cook, supported by a good co., opened to large and pleased audience.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Mrs. Wiggs of the Cabbage Patch 17.——SHEEDY'S (Theodore R. Bayliss, mgr.): Buffington's Stock co. in The Lost Paradise 8-13; fair business. Three Musketeers 15-20.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Willis Musical Comedy co. 9-11; good houses. Plays: Two Old Cronies, Sweet Sixteen, In Atlantic City. Ward and Vokes in A Pair of Pinks 13, 14; closes season.

TAUNTON.—THEATRE (Cross and Cahn, mgrs.): John Drew in Second in Command 5; large house. Mrs. Wiggs of the Cabbage Patch 9; good business. The Silver Slipper 10 pleased large audience.

HOLYOKE.—OPERA HOUSE (R. L. Potter, mgr.): Sign of the Cross 10; fine co.; fair business. Colleen Bawn (local) 13. Mrs. Wiggs of the Cabbage Patch 23.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; A. Savers, res. mgr.): Isabelle Pitt Lewis opens 19 for Summer season.——ITEM: Forepaugh and Sells Brothers' Circus 27.

SALEM.—THEATRE (Harry Reed, mgr.): Ward and Vokes in A Pair of Pinks 10 pleased large house.

MICHIGAN.

SAGINAW, MICH.—ACADEMY OF MUSIC (John H. Davidson, mgr.): German Imperial Band played to two full houses 4; pleased. Happy Hooligan 14.——JEFFERS' THEATRE (T. D. Bamford and Sam Marks, mgrs.): Howard-Dorset co. to good business 1-7; excellent satisfaction. Howard-Dorset co. 8-14.——ITEM: Frederick Warde delivered lecture on "The Life and Works of William Shakespeare" before immense audience at Masonic Temple 5 and was most enthusiastically received.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Happy Hooligan 7; light houses and co. Viola Allen in Twelfth Night 10; good house; fairly pleased. Little Homestead 17. Charles B. Hanford 20. Royal Slave 24. To Die at Dawn 24. Two Merry Tramps 28.——ITEM: Charles Young, of Viola Allen co., gave the ladies a talk on "Defense of Shylock" 10.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Little Homestead 5; excellent co. and play; pleased good house.——ITEMS: J. C. Lewis and wife and daughter, of the Si Plunkard co., are here to spend the Summer.—Will Snyder, of Si Plunkard co., and Jayson Lodlow, of Sandy Bottom co., have returned for the Summer.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Frank Long Stock co. April 25-30 to full houses nightly; Monday and Saturday record breakers; all pleased. Midnight Express 7 failed to please small topheavy house. Al. Wilson in The Prince of Tatters 17. Otis Skinner in The Harvesters 19.

OWOSSO.—OPERA HOUSE (Rant Parshall, mgr.): 'Way Down East 4 pleased packed houses. Happy Hooligan 13. Wilbur Higby co. 16-18. Joshua Simpkins 20. Gaskell Stock co. 24. Lawrence Lee 26. A Midnight Fire June 6.

YPSILANTI.—OPERA HOUSE (F. E. Case, lessee and mgr.): Stetson's U. T. C. April 30 pleased two full houses. Legally Dead 5 pleased fair house. Johnson Baur, guitarist, 11; captivated audience. Walter Higby co. 16-20.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Down Mobile April 28 pleased good business. First Imperial Marine Band of Germany 5; good attraction and business. Little Homestead 7; light house. Francis Wilson Opera co. 19.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Happy Hooligan 5; fair co.; light business. Old Arkansas 6. First Imperial Marine Band of Germany 7.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): 'Way Down East 6; good co.; pleased good house. Vogel's Minstrels 7; fair house and co. Happy Hooligan 10; fair co.; crowded house.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): A Royal Slave 9; good attraction; large house. A Prince of Tatters 19. Little Homestead 25. As You Like It 27.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Vogel's Minstrels 6; satisfaction to fair audience. Peck's Bad Boy 9. Charles B. Hanford 19. Henderson Stock co. 23-28.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Gus Hill's Hooligan April 29, 30; good performances to packed houses. Little Homestead 10.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Midnight Express 10. Little Homestead 21. Field's Minstrels 26. As You Like It June 2. Legally Dead 10. Gaskill Stock co. 27-July 2.

ST. JOHNS.—ALLISON THEATRE (O. L. Elsler, mgr.): 'Way Down East 3; excellent satisfaction; good house. Old Arkansaw 12. Joshua Simpkins 19. Legally Dead 21. Midnight Flyer 25; closes season.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Wilson-Frye co. 6; fine entertainment; fair house. Little Homestead 13. Field's Minstrels 27. Old Arkansaw 30.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): The Little Homestead 12. Old Arkansaw 21. Wilbur-Higby co. 26-28.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Little Homestead 11. Old Arkansaw 24. Legally Dead 30. Midnight Flyer June 10. Ingersol and Haggerty 13-15.

MUSKEGON.—THE GRAND (Harry Banjo, mgr.): Old Arkansaw 8; co. fair; light house. Little Homestead 9; co. poor; light house. Legally Dead 15.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Midnight Flyer 13. Charles B. Hanford 25 changed to 23. Rentfrow Comedy co. June 2-4.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Little Homestead 6; poor house; closed season.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Happy Hooligan 16. A Royal Slave 20. Legally Dead 25. Midnight Flyer 28.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Vogel's Minstrels 4 pleased good business. Happy Hooligan 9; fair house; well received.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Old Arkansaw 25.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): As You Like It 3; good co.; excellent satisfaction; good business. Al. H. Wilson in Prince of Tatters 11. Ed Andrews Opera co. 14. Sanford Stock co. 23-29.

MANKATO.—THEATRE (Beall and Bear lessees; C. H. Griebel, mgr.): As You Like It 3; fair house; co. fine. In Louisiana 11. Eric from Sweden 14. Pabst's Milwaukee Theatre co. June 12, 13.

WADENA.—BURCH'S OPERA HOUSE (H. F. Burch, mgr.): The Missouri Girl 6; appreciative audience.——ITEM: New Germania Hall has just been erected. It has a seating capacity of 400.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): In Louisiana 10. Pabst German Theatre co., of Milwaukee, June 6, 7. North Brothers' Comedians 16-19.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Myrkle-Harder Stock co. 2-7 to fair business. As You Like It 10. Girard Theatre Stock co. 30-June 5.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Columbia Opera co. 6 presented The Mikado to light business. Myrkle-Harder Stock co. 9-14.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): White Mahatma 8. Beggar Prince Opera co. 16-18.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): U. T. C. 3; fair house. Ladies' Minstrels (local) 6; packed house. Field's Minstrels 18.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Payton Sisters 2-7 pleased good business; closed season.——ITEMS: Mr. Mayer is going to work immediately to improve his house at cost of $15,000.—Suburban Park Theatre opens 28.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): Payton Sisters opened 9-14, presenting Planter's Wife to large and appreciative audience.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Franklin Stock co. 2-7 presented In the Rockies, An Indiana Romance, A True Kentuckian, A Play Without a Name, The Mansion of Aching Hearts, Esmeralda, The Bondman; good business; first-class co. Sag Harbor 8; good audience; excellent co. Thelma 22.

SPRINGFIELD.—BALDWIN THEATRE (George H. Ollendorff, mgr.): Breckenridge Stock co. 9-14.——ITEMS: John Emerson, at the Baldwin for the past season, left for St. Louis this week to take position at Odeon.—Doling Park Theatre will open 16. Doling Stock co. will open season with some clever vaudeville bills.

MARSHALL.—OPERA HOUSE (Fred Morris and Co., mgrs.): Irving French co. April 28-30 in A Runaway Wife, An Irishman's Troubles O'Moore's Courtship; best repertoire co.; good specialties and houses.——ITEM: Marshall Opera House has again changed management, now being under Fred Morris and Co.

NEVADA.—MOORE'S THEATRE (Tyler and Hopkins, mgrs.): Breckenridge Stock co. 2-7; good co.; business good considering warm weather. Revel of the Fairies (local) 9. Shubert Concert co. 12.——ITEM: Lake Park Theatre opens 30.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Irving French co. 2-4 presented A Runaway Wife, An Irishman's Troubles, O'Moore's Courtship; co. good; business good.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.): Elks' Minstrels (local) 5, 6; crowded houses; excellent entertainment.——ITEM: Gentry's No. 1 Pony Show exhibited here 9 to large crowds and pleased. This closes season here in theatricals.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. R. Hays, mgr.): Middleton Stock co. 23-28.

LAMAR.—OPERA HOUSE (J. B. McGilvay, mgr.): Shubert Symphony Club 12.

MONTANA.

HELENA.—THEATRE (F. W. Agata, mgr.): Field's Minstrels 3. Charles B. Hanford 4-7 in Taming of the Shrew, Merchant of Venice, Richard III; fair houses.

HAVRE.—OPERA HOUSE (P. J. McIntyre, mgr.): Broadwater and Devlin's opera, Golden Hair, April 28 pleased good business. Mahara Minstrels 2; S. R. O.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, mgr.): Charles B. Hanford in Richard III 3; fine performance; fair house. Kersands' Minstrels 19.

ANACONDA.—MARGARET THEATRE (F. H. Clinton, mgr.): Mrs. Fiske in Mary of Magdala to a $1,500 house; great satisfaction; excellent production.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Richard Mansfield in Ivan the Terrible 5; splendid performance to crowded house. University Glee Club (local) 6; large audience. Maude Adams 13. Georgia Minstrels 23.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Was She to Blame 3; good performance; light business.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Human Hearts 5; fair house; good performance.

KEARNEY.—OPERA HOUSE (R. L. Nappen, mgr.): Georgia Minstrels 17.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Silver Slipper 4; large house. Wizard of Oz 5; big business. Alvin Joslin 10; small house. Chambord Glenire (violinist) 11. The Fays 18-21.

CLAREMONT.—OPERA HOUSE H. T. Eaton, mgr.): Bennett-Moulton co. 9-11. Plays: A Daughter of the People, The Belle of Virginia, Outcasts of Society; good co.; moderate business.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Ward and Vokes 18.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus. mgr.): New Eight Bells opened to big business 5-7; co. good. Queen of the White Slaves to S. R. O. 8-11; co. excellent. The Heart of Maryland 12-14. An American Gentleman 15.——ITEMS: The Hoboken Aerie, 603, Fraternal Order of Eagles, will give their first annual entertainment at the Lyric 16. First-class talent has been secured and a large attendance is expected.—A false alarm of fire started by a small boy in the gallery of the Lyric 10 caused quite a panic. No one was hurt.
LOUIS J. McALEER.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Fenburg Stock co. closed 7 with Tracy the Bandit; co. gave excellent performances, but failed to attract. Vaudeville attracts old repertoire patrons now, however.——STATE STREET THEATRE (I. C. Mishler, mgr.): The Wayward Son (return) 5-7; fair houses. Wedded and Parted 9-11; fair business; play acted well and finely mounted. Mrs. Leslie Carter 16, Katherine Rober Stock co. 17-21. Howe's Moving Pictures 28-28; closes season.
ALBERT C. D. WILSON.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D. Esta, mgr.): Grace Van Studdiford in The Red Feather 5-7; excellent production; very good business. Marie Wainwright in Twelfth Night 10; delightful performance; good business. A Break for Liberty 11. Shadows of a Great City 12, 13. Mrs. Leslie Carter 14, Irene Myers co. 16-21. Show Girl 23.——SAVOY THEATRE (Huntley and Moore, mgrs.): Huntley-Moore Stock co. in A Crazy

Hearth, Land Me Five Shillings; excellent co. to capacity. Queen of the Highway 9-11; good co.; fair business. James Kennedy's co. 16-21 (except 18). Mrs. Leslie Carter in Du Barry 18.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (H. Shortridge, mgr.): Charles K. Champlin 2-7. Plays: The Plunger, Ups and Downs of Life, Wormwood, Face of Death, Face that Kills, Broken Lives, Last of the Land, Hero of Samar; fair co.; light business, owing to counter attractions.——ITEM: season closed.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Girls Will Be Girls 11; fair house; good performance. An American Gentleman 14.

NEW YORK.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): E. H. Sothern in The Proud Prince 4; well pleased audience; co. fine; though leading women were termed "understudies," no better work could have been desired than was done by Jennie Laurel and Affie Warner as Perpetua and Lucabetta. Truly magnificent production of Eternal City 6; good house. Muggs' Landing 5; poor co. In Old Kentucky 7; two big houses; pleased. Daniel R. Ryan 9-13 opened to big house. Chauncey Olcott 14. The Red Feather 16. Viola Allen June 10.——ITEMS: The venerable actor, Frank C. Bangs, was taken suddenly ill and fainted in the first scene of the last act in The Eternal City. It was where Rossi had revealed his real identity to the Pope. The latter, stretching out his hands, cried: "My son, who was lost, is found." The actor was seen to reel and would have fallen had he not been caught by Mr. Morgan. The curtain was called. Against the wishes of the co. Mr. Bangs, though very weak, insisted on finishing his work in the last scene.—Virginia Harned was here 4 and saw Mr. Sothern's production of The Proud Prince.—Walter Main's Circus will show here June 20 and Hargreaves' May 23.
GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): E. H. Sothern in The Proud Prince 6; sumptuous performance to large house. The Runaways 20. Red Feather 21.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Good vaudeville bill 9-14. New stock co. opens 16-21 in The Dancing Girl; excellent co. has been engaged, including Henry J. Kolker and Lavinia Shannon for leads, and Mattie Earle, Marion Booth, Fannie Morton, Mary Morgan, Anna Delves, Robert Elliot, Giles Shine, John Sutherland, Harry Ingram, Lyster Chambers.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Stock co. in Beware of Men 9-14; mediocre play; continued good business. All the Comforts of Home 16-21.——ITEMS: William H. Philbrick and Jessie Bowman, of The Beauty Doctor co., were married here by Judge Cady 6.—George Tausend, formerly treasurer of the Grand, but late of Rochester, has been appointed treasurer of the Bastable.—Harold Davis, manager of the Davis-Boyle Stock co. at the Grand, leaves for New Haven 16 to manage the stock co. at the Hyperion there.—Lute Vrohman, who plays Pasterius in the No. 2 Wizard of Oz co., is home for the Summer. He has been re-engaged for next season.
EDWARD A. BRIDGMAN.

ELMIRA.—BORICK'S GLEN THEATRE Herbert Salinger, mgr.): Father Mathew Minstrels 23-28. William Josh Daly's Minstrels 30-June 4. Manhattan Opera co. 6-Oct. 1.——ITEMS: It is understood that M. Reis, lessee of the new Lyceum Theatre, has commenced to book for that house for Oct. 1. W. Charles Smith will continue as manager, and the rest of the staff of the old house will be retained.—Two well-known theatrical firms are negotiating with Elmirans looking to the erection of a theatre to take the place of the Auditorium, which was destroyed by fire recently and which will not be rebuilt.—W. Charles Smith, manager of the Lyceum, was elected president of the New York State Billposters' Association at Rochester 10. Mr. Smith has just retired as Mayor of Bohemia, being succeeded by Theodore M. McKnight, of the Pine Cliff Club.—The extensive alterations at Borick's are nearing completion, and that large and beautiful playhouse will be ready for its opening 23.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Summer Stock co., headed by Paul McAllister and Jessie Bonstelle, opens season 16-21 in The Unforseen.—BAKER THEATRE (John E. Boyle, mgr.): Pawn Ticket 210 attracted big houses 9-14. Davis-Boyle Stock co. appeared to fine advantage. Edna Maud Hall made decided hit. Mark Kent deserves great praise for capable interpretation. The Price of Honor 16-21.——COOK OPERA HOUSE (W. B. McCallum, mgr.): Stock co. was greeted with good houses 9-14, presenting A Young Wife. Parsifal 16-21.——LYCEUM THEATRE (M. R. Wolff, mgr.): Grace Van Studdiford in Red Feather 18.
J. W. CARRUTHERS.

ALBANY.—PROCTOR'S THEATRE (Howard Graham, res. mgr.): Proctor Stock co. inaugurated Summer season 9-14 under most favorable conditions with delightful presentation of A Stranger in a Strange Land, which drew packed houses. Camille 16-21.——EMPIRE THEATRE (H. R. Jacobs, mgr.): Summer season of the Humphrey-Mordant Stock co. opened 9-14 with La Tosca; co. was well cast and most finished performance given. Under Two Flags 16-18. Camille 19-21.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Parsifal 9-14, at popular prices, drew largely; cast very satisfactory. May Musical Festival 16, 17, with Madame Lillian Blauvelt, soloist. Kinsdon-Courtenay Stock co. opens 23.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): The Eternal City 4 delighted enthusiastic audience. In Old Kentucky 6 pleased good audience. Culhane, Chase and Weston's Minstrels 9; business and performance fair. National Stock co. 10-14 opened to good business. Plays first part of week: The Inside Track, The Plunger. Power of the Cross 17. Lorne Elwyn Stock co. 23-28 (except 26). Chauncey Olcott 30. Francis Wilson June 6. Viola Allen 9; last attraction of season.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Corse Payton's Comedy co. 2-7 closed with Resurrection, The Beautiful Slave, Robert Emmet, Davy Crockett, The Trail of Sin to fair business. Queen of the White Slaves 13. Clara Turner co. 16-21. Ben Greet's co. (benefit Vassar College) 23. The Runaways 28. Chauncey Olcott June 1.——ITEM: Weather permitting, Ben Greet's co. will give an al fresco performance of As You Like It 23.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Chauncey Olcott in Terence 5; good house; excellent performance. May Fiske Comedy co. closed 2-7 with River Pirates. Her Ransom, Nellie the Newsgirl to fair business. Queen of the White Slaves 14. The Show Girl 16. Mrs. Leslie Carter in Du Barry 19.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Girls Will Be Girls (ushers' benefit) 9; capacity; satisfaction. May Fiske co. opened 9-14 in A Soldier's Sweetheart; good house and co. Other plays: Power of the Cross, A Man from Mexico, Thelma, Her Ransom, River Pirates, Sign of the Cross 19.

GREENVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): The Sign of the Cross 18. H. Webb Chamberlin co. open 23 under auspices of T. A. Boyle and F. W. Savage. Plays: In Wyoming, Minnesota, Count of Monte Cristo, Dr. Jekyll and Mr. Hyde, Merchant of Venice, Prisoner of Morro, For the Mikado, Out in Idaho.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Culhane, Chase and Weston's Minstrels 7; two performances to pleased audiences. Roselle Knott in When Knighthood Was in Flower 9; best offering this season; co. capable; fair house. Reuben in New York 10 changed to June 11. National Stock co. 16-21. Chauncey Olcott 31.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Caste (local) 9; drew and pleased well. Gounaud and Ford co. 7 in My Uncle from New York, East Lynne; satisfied fair business. Beauty Doctor (return) 9 pleased large house. Chimes of Normandy (local) 10-14. Wizard of Oz 19.

WHITEHALL.—MUSIC HALL (Henry C. Jillson, mgr.): Culhane, Chase and Weston's Minstrels 10; co. and business good.——ITEM: The co. closed season at Saratoga, but continued showing till they reached Whitehall, and showed out of compliment of Frank L. Gregory, whose home is Whitehall.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Military Band Minstrels 20, 21.——ITEM: Edward N. Hoyt, late of Shipman's attractions, who is visiting in Marion and who staged Othello for benefit of Marion College recently, will produce the same piece at Newark 18, and at Bodus a little later.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman, mgr.): Dilger-Cornell co. 9-14 opened to big business, giving pleasing performances. Plays first half of week: Prince of Patches, A True Kentuckian, His Mother's Sin, O'Moore's Courtship.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): A Chinese Honeymoon 5; excellent attraction; fair house. To Die at Dawn 7 pleased fair audience. The Runaways 12.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): The Beauty Doctor pleased large audience 10. Reuben in New York 12. Dr. Brook's Astronomical Lecture 13. The Runaways 18. The Parish Priest 19. Geneva Choral Union 24.

CORNING.—OPERA HOUSE Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): A Chinese Honeymoon 8 pleased small house at matinee and large attendance in evening. Beauty Doctor (return) 11; good house and co. Parish Priest 16.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): A Chinese Honeymoon 6 had S. R. O., giving thorough and universal satisfaction. The Runaways 14. The Beauty Doctor (return) 18.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Lewis Morrison in Faust April 19; excellent performance; large audience. Maude Hillman co. 13-14.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Reuben in New York 10; fair co. and house. Beauty Doctor (return) 21.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Wizard of Oz 17. Chauncey Olcott 18.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; George Schreiber, mgr.): To Die at Dawn 5; fair business.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Wizard of Oz 21 will close season.——ITEM: Hargreaves' Circus 14.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Reuben in New York 14.

BINGHAMTON.—STONE OPERA HOUSE J. P. E. Clark, mgr.): Chester De Vonde co. opened 9-14 to crowded house. Runaways 16. Beauty Doctor 18.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Sharpley Stock co. 16-21.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Wizard of Oz 12. Sign of the Cross 16.

NORTH CAROLINA.

RALEIGH.—MONUMENTAL THEATRE (J. Sherwood Upchurch, mgr.): The Pickerts in repertoire and vaudeville 9-14.——ITEM: Season has practically closed, the bookings at Academy having been canceled on account of remodeling.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): Four Pickerts 2-7; business and co. fair. Polk Miller 12. Palmer Stock co. 16-21. Ferguson Stock co. June 6-11.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Madame Schumann-Heink in concert, accompanied by Josephine Hartmann, pianist, presented an excellent programme 3 to fair audience. Beggar Prince Opera co. 9-14. Field's Minstrels 16. Game Keeper 20. Willis Stock co. 23-28.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Beggar Prince Opera co. 2-7 (except 4); fair co.; poor business. Madame Schumann-Heink 4; finest concert ever heard in city; good business. Charles B. Hanford 11. Field's Minstrels 12. Pinafore (local) 13. The Game Keeper 16. Willis Stock co. 17.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): The Game Keeper 3; poor house; co. fair. Charles B. Hanford in Richard III 9.

GRAFTON.—GRAND OPERA HOUSE (H. T. Hanneman, mgr.): Russo-Jap War Pictures 2-4 pleased fair business.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Willis Stock co. 9-11. The Game Keeper 14.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): Maude Adams in The Little Minister 6; splendidly played by excellent co.; capacity. A Country Girl 18.——PARK THEATRE (G. P. Burrows, mgr.): Holden co. 2-7. Plays: Nobody's Claim, Sapho; both well played to good audiences. Barney Gilmore in Kidnapped in New York 9-11; good melodrama, with pleasing specialties; business excellent. Royal Slave 12-14. Deserted at the Altar 16-18.——ITEM: Fairview Park opens 29; many attractions, including excellent vaudeville bookings for the entire season. LUCIEN A. SOWARD.

CARROLLTON. — GRAND OPERA HOUSE (Two Komerers, mgrs.): Ad. P. Reed in Moving Pictures 9 to large and well pleased audience.——PRESBYTERIAN CHURCH AUDITORIUM: Ola Bidwell to delighted audience; first-class entertainment.——ITEMS: W. L. Handley and son, of this city, have taken a five year lease on the property of the Lake Brady Resort co., who own Lake Brady, situated between Cleveland and Youngstown. The theatre, which has a seating capacity of 800, will be renovated and booked with only first-class Summer attractions.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): Cutter-Williams Stock co. 2-7; fair business. plays: A Man of Mystery, In the Rogues' Gallery, Dr. Jekyll and Mr. Hyde, Camille, Little Red Riding Hood.——ITEM: Manager Rosebraugh, who for past nine years has had charge of Auditorium, died 10 after short illness with spinal meningitis. He was forty-six years old and very popular in the community.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Boston Festival Orchestra 5; good concert; pleased large audience. Inez Forman in East Lynne 7; fair performance and business. Princess Bonnie (local) 20, 21. Marine Band of Germany 25.——CASINO PARK THEATRE (E. R. Endly, mgr.): Cutter and Williams Stock co. 9-14. Plays: A Man of Mystery, Doctor Jekyll and Mr. Hyde, A Wise Woman.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Bolts and Bars (local) 12. Vogel's Minstrels 18. Deserted at the Altar 21 closes season.——AUDITORIUM (E. C. Finley, mgr.): The oratorio Elijah 6, sung by Lima Choral Society, assisted by Gwillym Miles and Mrs. Florence Mulford, New York, Holmes Cowper, Chicago, and Clara Sexton, Boston, pleased an immense audience.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Dockstader's Minstrels 5; co. very good; fair attendance. The Runaways 7; co. fair; small house. The Mummy and the Humming Bird 9; co. excellent; poor business; closed season.——ITEM: Beatrice Clifton, the past season with The Girl from Kay's, is spending her vacation at her Akron home.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, mgr.): A Trip to the Moon (local) 5-7; packed houses; audiences delighted. Brother Against Brother 14.——ITEMS: Hutchinson's Carnival co. 23-28.—Mr. and Mrs. Will N. and Leota Clyde Rogers have joined Carner Stock co. for Summer season, with headquarters at Hampton, Va.

LORAIN.—VERBECK THEATRE (F. R. Johnston, mgr.): East Lynne 6 pleased small house. Vogel's Minstrels 11; excellent satisfaction; fair and appreciative audience. 'Way Down East 12. Johnson Stock co. 19-21.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): The Runaways 6; good co. and house. Canton Symphony Orchestra Concert (local) 13; first public appearance. First Imperial Band of Germany 27.

NILES.—VERBECK THEATRE (George H. Verbeck, mgr.): Harry Leighton in Othello 4; co. excellent; business very good. Thelma 9. 'Way Down East 14 closes season.——ITEM: Wilbur-Mack Stock co. canceled 16-21.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Boston Symphony Orchestra 4; fair business; excellent performance; closed season.——ITEM: Fountain Park and Midway Park theatres are undergoing some repairs; opening not announced.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Moonshiner's Daughter April 30; good business. Barney Gilmore 14. Deserted at the Altar 19. Wilbur-Mack Stock co. 30.

BOWLING GREEN.—CHICHESTER THEATRE (J. F. Hutchinson, mgr.): 'Way Down East 9 pleased good house. Sun's Minstrels 11. Vogel's Minstrels (under canvas) 12.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): A Royal Slave 9 closed house to fair business; one of best productions seen here this season.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): John Thompson's Around the World 17. Van Dyke-Eaton co. 20, 21, canceled.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Joshua Simpkins 9; fair house; pleased; closed season.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): A Country Girl 17.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Barney Gilmore 12.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): McFadden's Row of Flats 2 pleased. Graham (violinist) 11.

PENNSYLVANIA.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Dockstader's Minstrels 7; fair audience, but deserving better patronage. Paul Gilmore in The Mummy and the Humming Bird 10; excellent co.; light business. The Runaways 11; good co.; fair attendance.——MAJESTIC THEATRE (William J. Sell, mgr.): Arrangements are completed for the season of Summer shows at the Majestic. A stock co. has been organized. The members are Alexander Frank, W. A. Whittecar, Harry Blackmore, Charles P. Morrison, A. Burt Wesner, Giddon Burton, Lystel Chambers, Frank Monroe, Eugene Shakespeare, Carolyn MacLean, Carrie Lamont, Dickie Delaro, Paula Goepel, Florence Averill, and Charolet Townsend. Robert Milton, stage director. The Charity Ball 16-21 (except 19). Imperial German Band 18.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Marie Wainwright in Twelfth Night 5; pleasing performance; fair business. Mrs. Leslie Carter in Du Barry delighted large and fashionable audiences 10; excellent performance. Heart of Maryland 11; fair business; pleased.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Kennedy co. 2-7; excellent business; fair co. Plays last part of week: A True Irish Gentleman, She Couldn't Marry Three, Too Young to Marry, The Poisoned Dagger, Down East Folks. Fenberg co. 9-14; good co.; big business. Plays: A Silver Dagger, A Sister's Revenge, A Woman's Honor, On the Stroke of Twelve, Beware of Men, A Young Heiress.——DIXIE (D. D. Sears, mgr.): Dixie Opera co. presented Martha 9-14; good performance; excellent business. Mikado 16-21.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): International Vaudeville co. 6 failed to please small audience. Beauty Doctor (return) 13. Count of Monte Cristo 14. Othello 20. Duncan Clarke's Female Minstrels 20.——ITEM: W. D. Wise and Gust. Gustafson, formerly stage hands of the Temple Theatre, are now with Walter L. Main's advertising staff on car No. 2, and were greeting friends in the city last week during the car's stop here.

HARRISBURG. — NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): Mrs. Leslie Carter in Du Barry 6; large and pleased audience. The Heart of Maryland 7 pleased good house; good co. Alberta Gallatin in Ghosts 12.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Vernon Stock co. 2-7; fairly good business; co. very capable. A Hidden Crime 10, 11; fair business; strong co.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Season closed with Othello 7; fine performance; deserved much better house.——ITEMS: It is the intention of Manager Coyle to make a number of improvements at the Coyle Theatre this Summer, which will add to its appearance and also to the comfort of its patrons.—Price's Floating Theatre 4 pleased fair audience.—Swallow and Markle's Boat Show 12.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Mrs. Leslie Carter in Du Barry 4; show fair; house packed. Heart of Maryland 5; good co.; house fair. International Vaudevilles, with James Parr, wrestler, 9; good performance; house fair. Harry Leighton in Othello 11; good performance; house fair. Paul Gilmore in The Mummy and the Humming Bird 13. International Vaudevilles (return) 14; closes season.

PHILIPSBURG.—PIERCE'S OPERA HOUSE: J. A. Brosius, of Williamsport, Pa., has leased the house for indefinite period, and will open 23 with Summer stock co. at popular prices. He has also accepted the management of Avondale Park, located at the Winburne end of the electric road connecting that place with Philipsburg. Avondale opens June 1 with a new theatre and complete line of amusements.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Joshua Whitcomb pleased fair house April 25. Marie Wainwright and excellent co. in Twelfth Night 7 pleased fair house. James Kennedy co. opened 9-14 to capacity in The Poisoned Dagger. Other plays: A True Irish Gentleman, The Heart of Virginia, Sheridan Keene, Detective; business continues big; good co. Hi Henry's Minstrels 7.

WILKES-BARRE. — THE NESBITT (Harry Brown, mgr.): Marie Wainwright 6; good co.; fair business. Mrs. Leslie Carter in Du Barry 9; excellent co.; big business. Heart of Maryland 10; very good co.; good business.——GRAND OPERA HOUSE (Harry Brown, mgr.): Irene Meyer's co. 2-7; fair co.; big business. A Hidden Crime 12-14. Fenberg Stock co. 16-21; closes season.

PITTSTON.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Marie Wainwright in Twelfth Night 4; fine performance; fair business. Frolicsome Yankeeland (local) 5-7; remarkable financial and artistic success; closed season.——ITEM: Circuses booked are: Bend Brothers', 13, 14; Sig. Sautelle's, 18; Walter L. Main's, 28.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE I. C. Mishler, mgr.): Mrs. Leslie Carter in Du Barry 5; large, enthusiastic audience. Heart of Maryland 6; big business. International Vaudeville co. 7; good attendance. Othello 12. International Vaudeville co. 13. Paul Gilmore 14.——ITEM: Barnum and Bailey Circus 16.

CLEARFIELD.—OPERA HOUSE (T. R. Clark, mgr.): Quincy Adams Sawyer 11; capacity and fair satisfaction. State College Boys (local) 13; poor attendance; pleased. Hi Henry Minstrels 4; capacity; best performance Henry ever gave here. Alberta Gallatin in Ghosts 9 to medium house, giving best satisfaction. Season closed.

RIDGWAY.—OPERA HOUSE (J. E. Magiunis, mgr.): Damon and Pythias April 23; fair co.; poor business. Hi Henry's Minstrels 2 pleased capacity. Alberta Gallatin in Ghosts 5 pleased small house. Herald Square Comic Opera co. 23-25 in Mascot, Chimes of Normandy, Bohemian Girl, Mikado.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Flak and Beeber, mgrs.): Mrs. Leslie Carter in Du Barry 7; big business; most enthusiastic audience of season. Hi Henry's Minstrels 11. International Vaudeville co. 12 pleased fair audience. Parish Priest 14. Herald Square Opera co. 21.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausman, mgr.): Hearts of Oak April 19; fair business. Marie Wainwright in Twelfth Night 9; poor house; first-class performance; pleased. Hi Henry's Minstrels 17. Dumont's Minstrels 20.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Hi Henry's Minstrels April 28; fair house; good co. A Chinese Honeymoon 3; very good co.; large house. Alberta Gallatin in Ghosts 6; good co.; poor house. Monte Cristo 16.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Thelma (ushers' benefit) 5; fair co.; light house; repeated 6 to almost empty chairs. McCune Stock co. 13, 14 canceled. Othello 16. Virginius (local) 18, 19.

READING.—TEMPLE THEATRE (Uly S. Hill, mgr.): Heart of Maryland attracted large house 9.——ACADEMY OF MUSIC (John D. Mishler, mgr.): South America 6. Romeo and Juliet 7. Shadows of a Great City 9-11.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Wilbur Opera co. in The Mascot, Said Pasha 9, 10; medium business; good co. Mrs. Leslie Carter in Du Barry 11; large and fashionable attendance; artistic production of season.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Wilbur Opera co. 2-7 to large business; delighted audiences. Operas: Mascot, Said Pasha, Chimes of Normandy, Fra Diavolo, Bohemian Girl, Olivette. Hi Henry's Minstrels closes season 14.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcille, mgr.): Thelma 7 pleased two fair houses. The Runaways 13; closes regular season.——ITEM: Manager Marcille will inaugurate season of high-class vaudeville beginning 16.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Lehigh University Dramatic Association in a travesty on Romeo and Juliet 5; good performance; light business. Dumont's Minstrels 19.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): Metropolitan Burlesquers April 20; medium house; well pleased. Tangled Relations 6. An American Gentleman 12.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Miss Bob White April 18; fine performance to S. R. O. Moonshiner's Daughter 28; good performance to small house.

NEW CASTLE.—THEATRE (Jacob F. Genkinger, mgr.): Alberta Gallatin in Ghosts April 29; excellent co.; poor business. Harry Leighton in Othello 30; good performance and business; closed season.

OLYPHANT.—F. M. OPERA HOUSE (Gibbons and Carbine, mgrs.): Erwood Stock co. April 25-30; poor business; fair co.——ITEM: Lowery Brothers' Circus 2.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Alberta Gallatin in Ghosts April 22; fair business; co. good. Heart of Maryland 30; good business; co. excellent.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): York Oratorio Society in Creation 12 to large and appreciative audience.——ITEM: Barnum and Bailey Circus 13.

WAYNESBORO.—OPERA HOUSE (J. W. Munnell, mgr.): Paul Gilmore in The Mummy and the Humming Bird 2 delighted large house. Shipman's Othello 5; good performance; fair house.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard Williams, mgr.): European Specialty co. 5; fair business and performance.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Hi Henry's Minstrels 7; good advance sale.

POTTSTOWN.—GRAND OPERA HOUSE: Conroy and Mack in Lights of Gotham and Price of Shame 10-14; fair business.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Hi Henry's Minstrels 12. Dumont's Minstrels 26.——ITEM: Robinson's Circus 28.

MAUCH CHUNK. — OPERA HOUSE (Robert Heberling, mgr.): Herald Square Opera co. in The Bohemian Girl 19.

BUTLER.—ITEM: Bricklayers have commenced work on the New Majestic Theatre, which will open about Sept. 1.

MEADVILLE.—ACADEMY OF MUSIC (R. H. Norris, mgr.): Season closed with The Runaways to crowded house 10.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Hello, Bill 10 failed to appear. Howe's Moving Pictures 13 closed season.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Ithaca Conservatory of Music Concert co. 13.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Othello 6; co. good; fair business. Parish Priest 7; good business; co. ordinary; closed season.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): Machan Stock co. 16-21. Miss Auto from Mobile 27.

LEBANON.—ACADEMY OF MUSIC (J. M. Nagley, lessee; George T. Spang, mgr.): Vernon Stock co. 9-14; fair business; good co.

COLUMBIA.—OPERA HOUSE: Hidden Crime 9; medium business; well acted.

TITUSVILLE.—VERBECK THEATRE (T. L. Hobart, mgr.): Othello 17.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Turned Up 9-14 to fair business; co. good. Wages of Sin 16-21.——MUSIC HALL (Charles Lovenberg, mgr.): Palmer Cox's Brownies 19-21.——NEW PAWTUCKET THEATRE (Albert Lando, mgr.): Stock co. in In Her Power 9-14 to fair business; co. good. Francesca Di Rimini 16-21.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Mrs. Wiggs of the Cabbage Patch pleased two good audiences; fine co.——ITEMS: There will probably be one or two more attractions before season ends.—Forepaugh-Sells Brothers' Circus June 9.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Mrs. Wiggs 10 closed regular dramatic season. The Fays 23-28.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Ferguson Stock co. began second week of very successful engagement 9 to S. R. O. Plays: Our Bachelors, Gambler and the Lady, Sunny Tennessee, Outcast, Way of the World, Muggs' Landing, In Arizona, Down on the Farm.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Daniel Sully April 26, 27 in The Chief Justice, The Old Mill Stream; fair business; excellent performances. Florence Gale in As You Like It 2; good house; excellent satisfaction. Noble Stock co. 9-11 opened in Michael Strogoff to fair business. Mahara's Minstrels 17.——ITEMS: M. W. Jencks has taken the management of the new theatre. The house will be booked independent of any circuit.—The Daniel Sully co. closed in Sioux Falls, S. D. 2.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Elks' Minstrels (local) 6, 7; fine performance; crowded house. Game Keeper 11. Boy and Tramp 17.

HURON.—GRAND OPERA HOUSE (J. Dunn, mgr.): Thomas J. Smith in The Game Keeper 10.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): German Imperial Marine Band 28.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Peaceful Valley 2-7; large houses. Season of Boyle Stock co. closes with Gay Mr. Tubbs 9-14, together with benefit performances 11, 13, 14.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Frank Wallace Stock co. scored tremendous success and are playing to large audiences. Second week's bill was Harvest, by Henry Hamilton.

TEXAS.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Harry Stubbs Stock co. 18 presented Not Such a Fool as He Looks; good bill; fair attendance.——ITEM: The news of the relapse of H. B. R. Hertzberg, dramatic critic on the "Evening Journal," published in THE MIRROR of 7, was received with the greatest regret in this city, which is his home. It was hoped that he had safely passed the critical period and that his recovery was a question of time. His mother, sister and brother are now in New York.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Harry Corson Clarke in His Absent Boy 2; satisfactory performance and house.

DENTON.—WRIGHT'S OPERA HOUSE (V. E. Flow, mgr.): Simville's Romeo and Juliet co. 9; poor co. and business.

CLEBURNE.—OPERA HOUSE (John C. Brown, mgr.): Arnold Comedians 6 failed to please fair attendance.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Our New Minister 2-4; fair houses; very satisfactory performances. Anna Held in Mlle. Napoleon 6-9; very good houses and co.——GRAND THEATRE (Jones and Hammer, mgrs.): Elleford Stock co. 2-7 in New York Day by Day, Toll Gate Inn, Cinderella, Kidnapped to good houses. Shenandoah 9-14.——ITEM: Hal Russell arrived home on Wednesday.—Ida Due, a very clever Salt Lake actress, has been engaged for one of the leading roles in Shenandoah with Elleford Stock co.

PARK CITY.—DEWEY THEATRE P. J. McLaughlin, mgr.): Noble Dramatic co. 2-7. Plays: Our Strategists, Michael Strogoff, Gay Mr. Tompkins, The Embassy Ball, Lucky Ranch, Dora; good co.; light business.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Busy Izzy 7; funny as ever; large business. Wizard of Oz 11; S. R. O. sign one day before the performance; costumes and stage settings very satisfactory. Rhe Lorraine co. 16-21. A Homespun Heart 25. American Hobo 28. Sign of the Cross June 14.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Season closed 10 with Chauncey Olcott in Terence to S. R. O.; Mr. Olcott easily surpassed all his previous work in Bennington.——LIBRARY HALL (C. H. Prouty, mgr.): Gorman and Ford co. 16-21.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Under Southern Skies April 28; excellent satisfaction. Busy Izzy 5 to S. R. O.; pleased better than ever. Bennett-Moulton co. 16-21.——ITEM: Manager Lapoint has decided to keep his house open all Summer.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Sign of the Cross 11; capable co.; performance of much merit; pleased fair house; closed season.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): Sign of the Cross 12 to fair business; best of satisfaction.

WOODSTOCK.—MUSIC HALL: Lederman's New York Specialty co. 19. Bennett-Moulton co. 30-June 4.

VIRGINIA.

COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): Barlow and Wilson's Minstrels April 22; poor co.; capacity. Edsall-Winthrop Stock co. 2-7; good co.; pleased fair audiences. Plays: Power of Man, On the Rio Grande, In the Heart of Cuba, In Old Virginia, The Village by the Sea, Down on the Farm.

NORFOLK. — ACADEMY OF MUSIC (Corbin Shields, mgr.): Knowles Hypnotizing co. 16-21.——GRANBY (Otto Wells, mgr.): A Ragged Hero 2-7 to packed houses; audiences overpleased. Sign of the Four 16-21.

RICHMOND.—BIJOU THEATRE (Jake Wells, mgr.; Charles I. McKee, bus.-mgr.): On the Bridge at Midnight 9-14, pleasing good business. Walter Edwards co. in Jane Eyre 16-21.

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Jenkins, local mgr.): The Knowles (hypnotists) 9-14; good exhibition to full house.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Elks' Minstrels 9; large house; pleased.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Mary Mannering in Harriet's Honeymoon 6, 7; excellent co.; large attendance.——AUDITORIUM (Harry S. Hayward, mgr.): Field's Minstrels 2, 3; good entertainment; crowded house.

TACOMA.—LYCEUM (George Shreeder, mgr.): Mrs. Fiske in Mary of Magdala 2. McFadden's Flats 7; fair houses.

NORTH YAKIMA.—LARSON'S THEATRE (E. Fournier, mgr.): Field's Minstrels 2; good co.; fair business. McFadden's Flats 18.

WEST VIRGINIA.

ST. MARYS.—AUDITORIUM (James A. Oldfield, mgr.): Kate Claxton in The Two Orphans April 7; performance and business good. Elmoor Stock co. 25-30 in California, Other People's Money, Nell Gwynne, One of the Many, The Boodman; business light; co. fair.

WHEELING.—COURT THEATRE: Tenderfoot 16.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): King Dramatic co. 9-14; fairly successful business. Plays: A Ward of France, Carmen, The Counterfeiters; closes season.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Hoyt's Dramatic co. in Moonshiner's Daughter closed season 7.

HUNTINGTON.—THEATRE (Joseph R. Gallick, mgr.): Carner Stock co. 9-14.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): University of Wisconsin Mandolin and Glee Club (local) concert April 28 pleased fair house. Gaskill's Stock co. 9-14 in Inside Track, Other People's Money, Beyond the Rockies, Dangerous Game, Rip Van Winkle, A Man from Mexico; fairly large audiences; seemed well pleased. Mrs. Fiske 12. The Old Plantation 14. Charles B. Hanford 16. Al. Wilson 26. Otis Skinner 27.——ITEM: Walton H. Pyre, who recently closed with Skinner-Reban co., is organizing his own co. here and will play during the Summer season in Wisconsin and Michigan, presenting Prince Karl and Esmerelda. Fola La Follette (daughter of Governor La Follette of Wisconsin) will be the leading lady, and the cast will include Morgan Wallace and William Rosell and several local amateurs, and is booked at the Fuller Wisconsin Jubilee Week the latter part of June.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): New American Stock co. closed 2-7 in Forgiven, Don Caesar de Bazan, Shadow of Sin, My Uncle from New York, The Iron Founder, A Bachelor's Troubles, East Lynne, A Man of Mystery; presented in very satisfactory manner by fairly good co; patronage large at first, but finished light. The Game Keeper 8; fine production; good co. The Burgomaster 9. Clark Stock co. 22-29.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): David Higgins in His Last Dollar 2; poor business; performance satisfactory. New Jersey Folks 5 to fair business. Mrs. Fiske in Mary of Magdala 10; good business; performance best of season.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Two Merry Tramps April 29 pleased fair house. My Uncle from India 21. Martin's U. T. C. 28. The Little Homestead June 2. Walton Pyre's co 28, 29.

NEENAH.—THEATRE (William C. Wing, mgr.): Winninger Brothers co. closed April 23-30 with crowded house every night; $1,000 for week; return for week in June. The Burgomaster 7 to capacity; play good. The Little Minister 26.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): David Higgins in His Last Dollar 4; house crowded; pleased. Burgomaster 8; good house and performance. Florence Gale in As You Like It 12. Myrkle-Harder Stock co. 15-21.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): Midnight Express April 27 pleased good house. The Burgomaster 6; excellent production and house. Two Orphans 9; fair co. and house. Al. Wilson 21.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Howard Camp, 1,945, Modern Woodmen of America, put on True as Steel 4; performance good. The Burgomaster 5, magnificent production; pleased packed house. As You Like It 17.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): James T. McAlpin in Hans Hanson 8; full house; audience pleased; performance good. Myrkle-Harder co. 15-21.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Blanche Walsh in Resurrection April 29; good business. A Royal Slave 30; light house. Stetson's U. T. C. 6.

BARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.): New England Folks failed to appear April 29.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Midnight Express April 26; fair house and co. Two Orphans 6. Merchant of Venice 27.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, mgr.): The Burgomaster 3. Clark Stock co. 5. As You Like It 21. Al. H. Wilson 25.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Leon McReynolds 6, 7 in The Hobo King to fair houses. Rita Stock co. 12-14.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Burgomaster 2; large house.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): As You Like It 17.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): The Two Orphans 15.

MERRILL.—BERARD OPERA HOUSE (Charles Quin, mgr.): Winninger Brothers 16-21.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Tom Marks Stock co. closed 2-7 to only fair business. Edward Harrigan in Old Lavender 10 pleased average house. A Country Girl 12. Missouri Girl 14. Reuben in New York 18. Happy Hooligan 21. Red Feather 23.——ITEMS: Ringling Brothers' Circus is billed for June 10 and Forepaugh and Sells' July 8.—Springbank Park will open for the season May 23, under the management of the London Street Railway as before, with Sid Forrester as acting manager, and attractions will be booked through the New York Vaudeville Agency.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Fiske Stock co. in The Clemenceau Case, A Soldier of the Empire, Dr. Jekyll and Mr. Hyde, Cinderella, A Struggle for Liberty; business and performances good. Side Tracked opened 9-11 to large and pleased audience. City Cornet Band (local) in Eustache Baudin 16, 17. Parland (banjoist) 18. Real Widow Brown 19-21. W. S. Harkins co. 23-28 canceled. Robert B. Mantell 30-June 4.——YORK THEATRE (R. J. Armstrong, mgr.): J. H. Stoddard opened 9-14 in The Bonnie Brier Bush; business good; splendid performance.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Reeves Smith in Tyranny of Tears 9, 10; capable co.; excellent performances; fair audiences. Wizard of Oz 13, 14. Madame Nordica Concert 19. Chauncey Olcott 20, 21. Red Feather 23, 24.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Dailey Stock co. 9-14, presenting Captain Impudence, A Night Off, The Fatal Card. Opening bill of Captain Impudence was before large audience, who were delighted; co well received.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Roselle Knott and Charles Dalton in When Knighthood Was in Flower 5; splendid performance; good house. Reeves Smith in Tyranny of Tears 7; good co.; fair house. Tom Marks Stock co. 9-14 opened to good business in An Irish Artist, Wizard of Oz 16. Chauncey Olcott 19. The Red Feather 25. Viola Allen in Twelfth Night June 2.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): A Country Girl 11; S. R. O.; performance pleased immensely. The Missouri Girl 17.——ITEM: Tom Walsh has arrived in the city and is now forming his stock co. for the Summer season at the Park Theatre, which will open its third season under his management 24.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Mary Mannering in Harriet's Honeymoon April 30 greatly pleased. A Girl from Dixie 11, 12. McFadden's Row of Flats 14. Four Cohans 20, 21.——PEOPLE'S THEATRE (Carl Berch, mgr.): The Black Flag 2-4 gave satisfaction. The Octoroon 5-7 drew well.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Country Girl 7; largest and most fashionable audience of season. Missouri Girl 14 closes season.——ITEM: Johnson's Theatre, at Agricultural Park, F. C. Johnson, mgr., opens 12 with The Light Keeper's Daughter, played by the Dyffryn Repertoire co.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Looping the Loop 2-4; good business. For His Brother's Crime 5-7 drew fair houses. Robert B. Mantell opened three weeks' engagement 9 in The Light of Other Days to good house. Plays to follow: Monbars, The Dagger and the Cross, The Face in the Moonlight.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (O. H. Wilson, mgr.): Tyranny of Tears April 25; excellent performance; good business. A Country Girl 8. Missouri Girl 9; fair performance and business. Edward Harrigan in Old Lavender 12. Reuben in New York 16.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (F. X. Kormann, mgr.): When Knighthood Was in Flower April 26; large house; pleased. Tyranny of Tears 2; small business. Country Girl 12. Missouri Girl 16.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): Sign of the Cross April 13; excellent co.; good house. Ernest Thompson-Seton 21; disappointed large house. Missouri Girl 8. Tyranny of Tears 14. Shipman's Comedians 24.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Fagan, mgr.): In Convict's Stripes April 22; small house. A Country Girl 6 to capacity; good performance. A Missouri Girl 11. Tyranny of Tears 17.

BERLIN, ONT.—OPERA HOUSE (C. E. Moyer, mgr.): Dr. Drummond, the well-known Canadian author, entertained large and appreciative audience by readings of selections from his own works April 27.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer, mgr.): Silver Slipper April 28; S. R. O. Looping the Loop 5; ridiculously funny; good house. Daily Stock 6, 7; good co.; fair business.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): The Missouri Girl 4; crowded house; fair performance. Reeves Smith in Tyranny of Tears 13. Tom Marks Stock co. 16-21. Heart of Texas 28.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): J. H. Stoddard in Bonnie Brier Bush 2-7.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Missouri Girl 6; large audience; fair co. Tyranny of Tears 16. Tom Marks' Stock co. 23-28.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Edward Harrigan 19.

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DATES AHEAD

DRAMATIC COMPANIES.

A HIDDEN CRIME (J. M. Ward, mgr.): Buffalo, N. Y., May 16-21, Dayton, O., 23-25.
A HOT OLD TIME (Geo. Chenet, mgr.): Baltimore, Md., May 16-21.
A LITTLE OUTCAST (Eastern; Geo. E. Gills; Burt McPhail, mgr.): Milwaukee, Wis., May 15-21, St. Paul, Minn., 22-28, Minneapolis 29-June 4.
A RABBIT'S FOOT: Baltimore, Md., May 16-21.
A ROYAL SLAVE (Northern): Harry Gordon, mgr.): Alpine, Mich., May 17, East Tawas 18, Au Sable 19, Bay City 20, Saginaw 21, Battle Creek 24, Allegan 25, Hastings 26, Nashville 28, Muskegon 29.
A THOROUGHBRED TRAMP: Rossland, B. C., May 17, Grand Forks 18, Greenwood 19, Republic, Wash., 20, Revelstoke, B. C., 21.
A WIFE'S SIN: Shushan, N. Y., May 17, Castleton 18, Petersburg 19, Berlin 20, Brainard 21.
ADAMS, MAUDE: San Francisco, Cal., May 30-June 11.
ALLEN, VIOLA: Cincinnati, O., May 16-21.
ALPHONSE AND GASTON: Detroit, Mich., May 15-21.
ARE YOU A MASON: Boston, Mass., May 16-21.
BARRYMORE, ETHEL: London, Eng., May 11—indefinite.
BINGHAM, AMELIA: New York city May 16—indefinite.
CHECKERS (Kirke La Shelle, Mgr.): St. Louis, Mo., May 9-21.
CLAYTON, KATE: St. Louis, Mo., May 16-21.
COGHLAN, ROSE: Kansas City, Mo., May 16-21.
COHANS, THE FOUR (Fred Niblo, mgr.): Portland, Ore., May 16, 17, Tacoma, Wash., 18, Victoria, B. C., 19, Vancouver 20, 21, New Whatcom, Wash., 23, Everett 24, Seattle 25-28, Spokane 30, 31.
COLLIER, WILLIAM: New York city April 4—indefinite.
CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.
DALY, ARNOLD: Boston, Mass., May 2—indefinite.
DAVID HARUM (Julius Cahn, mgr.): Buffalo, N. Y., May 16-21.
D'ORSAY, LAWRENCE: Chicago, Ill., May 9-28.
EAST LYNNE: Cleveland, O., May 16-21.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Chicago, Ill., May 12-28, South Bend, Ind., 30, Grand Rapids, Mich., 30, Ann Arbor June 1, Erie 2, Ithaca 3.
FOR HER BABY'S SAKE: Oneida, N. Y., May 17, Canastota 18, Fort Edwards 19, Catskill 20, Piltmont 21.
FOR HIS BROTHER'S CRIME (Geo. N. Ballanger, mgr.): New York city May 16-21.
FROM RAGS TO RICHES (Max B. Myers, mgr.): Philadelphia, Pa., May 16-22.
GREET, BEN, PLAYERS: Washington, D. C., May 16, 17.
HALL, GEORGE F. (A Ragged Hero; Fielding Amusement Co., mgrs.): Livermore Falls, Me., May 17, Farmington 18, Damariscotta 19, Camden 20, Vinal Haven 21, Bath 23, Augusta 24, Togus 25, Waterville 26, Sanford 27, Rockland 28, Portland 30.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Janesville, Wis., May 17, Kendallville, Ind., 19, Battle Creek 20, Grand Rapids 21, Coldwater 23, Tecumseh 24, Fremont, O., 25.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Port Huron, Mich., May 17, Berlin, Can., 18, Guelph 19, St. Thomas 20, London 21, Woodstock 23, Stratford 24, Galt 25, Brantford 26, St. Catharines 27, Hamilton 28, Toronto 30.
HARRIGAN, EDWARD (M. W. Hanley, mgr.): Toronto, Can., May 16-23, Buffalo, N. Y., 23-28.
HENDRICKS, BEN (Sidney R. Ellis, mgr.): St. Paul, Minn., May 15-21, Minneapolis 22-28.
IRVING, ISABELLE: Portland, Ore., May 16-18, Seattle, Wash., 19-21, Tacoma 23, Anaconda, Mont., 26, Billings 26, Duluth, Minn., 30, 31, Eau Claire, Wis., June 1, Winona 2, Madison 3, Elgin 4.
JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Louisville, Ky., May 15-21, St. Louis, Mo., 22-28, Milwaukee, Wis., 29-June 4.
JESSE JAMES (Chas. L. Crane, mgr.): Camden, N. J., May 16-18, Wilmington, Del., 19-21, Boston, Mass., 23-28, New York city 30-June 4.
KING-PERKINS (Edward Taylor, mgr.): Spencer, Ia., May 30.
MACDOWELL, MELBOURNE (Dave A. Weiss, mgr.): San Francisco, Cal., May 1-June 11.
McFADDEN'S FLATS (Thos. H. Henry, mgr.): North Yakima, Wash., May 16, Spokane 19-22, Wardner, Ida., 23, Wallace 24, Missoula, Mont., 25, Butte 26, 27, Great Falls 28, Helena 30.
MANSFIELD, RICHARD: San Francisco, Cal., 16-28.
MANTELL, ROBERT B. (Max Zoellner, mgr.): Quebec, Can., May 9-28.
MELVILLE, ROSE (J. B. Sterling, mgr.): Baltimore, Md., May 16-21, Buffalo, N. Y., 23-28.
MONTE CRISTO (Rose C. Bickle, mgr.): Mt. Pleasant, Pa., May 17, Ridgeway 18, Brookville 19, Clearfield 20, Bellefonte 21, Renova 23, Wellsboro 24, Arnot 25.
MRS. WIGGS OF THE CABBAGE PATCH: New Bedford, Mass., May 17, New London, Conn., 18, Norwich 19, Worcester, Mass., 20, 21, Holyoke 23, Northampton 24, North Adams 25, Pittsfield 26, Waterbury, Conn., 27, Meriden 28.
NEILL, JAMES (Neill-Morosco, mgrs.): Oakland, Cal., May 9-June 19.
NEXT DOOR (Basil McHenry, mgr.): Lewiston, Me., May 17, Portland 18, Bath 19, Augusta 21.
NOBODY'S CLAIM: Kansas City, Mo., May 15-20.
OLCOTT, CHAUNCEY: Montreal, Can., May 23-28.
OLD ARKANSAW (Fred Raymond's): Big Rapids, Mich., May 17, Reed City 18, Ludington 19, Manistee 20, Traverse City 21, Frankfort 23, East Jordon 25, Cheboygan 27.
O'NEILL, NANCE: Boston, Mass., May 9-21, Montreal, Can., 23-June 4.
ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzolo, mgr.): Norfolk, Va., May 16-21, Washington, D. C., 23-28, Baltimore, Md., 30-June 4.
OUR NEW MINISTER (Miller and Convers, mgrs.): San Francisco, Cal., May 8-21, Los Angeles 23-28, Oxnard 29, Santa Barbara 30, Santa Ana 31, San Diego June 1, 2.
OUT OF THE FOLD: New York city May 16-21, Philadelphia, Pa., 23-28.
PARSIFAL: New York city May 16-21.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Pittsburgh Pa., May 16-21.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Baltimore, Md., May 16-21, Washington, D. C., 23-28, Pittsburgh, Pa., 30-June 4.
QUINCY ADAMS SAWYER: St. Louis, Mo., May 8—indefinite.
RIP VAN WINKLE: New York city May 16-21.
ROBER, KATHERINE: Trenton, N. J., May 16-21.
SHADOWS OF A GREAT CITY: Brooklyn, N. Y., May 16-21.
SHANNONS, THE (Harry Shannon, mgr.): Greenville, Mich., May 17, Belding 18, Portland 19, St. Johns 21, Alma 23, Mt. Pleasant 24, Marion 25, Clare 26, Evart 27, Reed City 28, Cadillac 31, Traverse City June 1.
SKINNER, OTIS: Duluth, Minn., May 17.
STONE, FLORENCE: St. Paul, Minn., May 15-28.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Binghamton, N. Y., May 17.
THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.
THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Winnipeg, Can., May 17, 18, Grafton, N. D., 19, Grand Forks 20, Crookston, Minn., 21, Brainerd 23, Atkin 24, Cloquet 25, Duluth 26, Hibbing 28, 29, West Superior, Wis., 30, Washburn 31.
THE HEART OF MARYLAND: New York city May 16-21.
THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Jersey City, N. J., May 16-21.
THE LITTLE HOMESTEAD (Wm. MacCauley, mgr.): Manistique, Mich., May 17, Gladstone 18, Escanaba 19, Ishpeming 20, Marquette 21.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Colon, Mich., May 17, Three Rivers 18, Otsego 19, Allegan 20, Plainwell 21, Muskegon 22, Lowell 24, St. Johns 25, Alma 26, Stanton 27, Bay City 28.
THE MOONSHINER'S DAUGHTER: Chicago, Ill., May 15-21, La Salle 22, Des Moines, Ia., 23-25, Omaha, Neb., 26-28, Kansas City, Mo., 29.
THE PIT (Wm. A. Brady, mgr.): Boston, Mass., May 9—indefinite.
THE SIGN OF THE CROSS: Amsterdam, N. Y., May 19.
THE SIGNAL LIGHTS OF PORT ARTHUR (Brandan and Mansier, mgrs.): Philadelphia, Pa., May 16-21, Jersey City, N. J., 23-28, Buffalo, N. Y., 30-June 4.
THE SMART SET: Brooklyn, N. Y., May 9-28, Boston, Mass., 30-June 24.
THE VIRGINIAN (Kirke La Shelle, mgr.): Chicago, Ill., May 2—indefinite.
THE VOLUNTEER ORGANIST: New York city May 9-21.
THE WORST WOMAN IN LONDON: Washington, D. C., May 16-21.
TO DIE AT DAWN: Toronto, Can., May 16-21.
TWO LITTLE SAILOR BOYS: New York city May 2—indefinite.
TYREE, ELIZABETH: New York city April 25—indefinite.
UNCLE TOM'S CABIN (Stetson's: Western: Wm. Kibble, mgr.): Nashville, Mich., May 17, Hastings 18, Charlotte 19.
UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; Ed S. Martin, mgr.): Minneapolis, Minn., May 15-21.
UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Newark, N. J., May 16-21.
WEDDED AND PARTED: New York city May 16-21.
WAS SHE TO BLAME (Jed Carlton, mgr.): Omaha, Neb., May 15-18, Plattsmouth 19, Nebraska City 20, Auburn 21.
WHY GIRLS LEAVE HOME: Duluth, Minn., May 16-18, Ashland, Wis., 19, Wausau 20, Ashland 21, Milwaukee 22-28, Cleveland, O., 29-June 4.
YON YONSON: New York city May 16-21.
YORK STATE FOLKS (Fred E. Wright, prop.): St. Louis, Mo., May 8-24, Chicago, Ill., 29—indefinite.

STOCK COMPANIES.

ALBEE: Providence, R. I., April 18—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARDEN, EDWIN: Washington, D. C.—indefinite.
BAKER THEATRE (George L. Baker, mgr.): Los Angeles, Cal., May 1-June 11.
BALDWIN: Cleveland, O., April 4—indefinite.
BALDWIN-McLVILLE: Buffalo, N. Y., May 30—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOYLE: Nashville, Tenn.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA: Newark, N. J., April 4—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
DARLY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS-BOYLE: Rochester, N. Y., March 14—indefinite.
DONNELLY, HENRY V.: New York city—indefinite.
ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Columbus, O.—indefinite.
EVESSON, ISABELLE (Jas. T. Malone, mgr.): Providence, R. I., May 23-June 18.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
GARRICK (Jay Kusell, mgr.): Mt. Vernon, O.—indefinite.
GERMAN: Philadelphia, Pa.—indefinite.
GLASER, VAUGHAN: Cleveland, O., March 14—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HUNT: New Orleans, La.—indefinite.
KELLER (A. M. Keller, mgr.): Nevada, Mo., May 1-Aug. 15.
KINGDON-COURTNEY: Albany, N. Y., May 23-June 25.
LAKEWOOD STOCK (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
LYCEUM THEATRE: Cincinnati, O., April 17—indefinite.
MONARCH: Chicago, Ill.—indefinite.
MORDANT-HUMPHREY: Albany, N. Y., March 14—indefinite.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Portland, Ore.—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): New Albany, Ind., May 30-June 11.
RICHMOND: North Adams, Mass., April 25—indefinite.
WALLACE: Knoxville, Tenn., May 2—indefinite.
WEIR: Lawrence, Mass., May 9—indefinite.
WOODWARD: Kansas City, Mo., May 1—indefinite.

REPERTOIRE COMPANIES.

ALBIN STOCK: Ft. Dodge, Ia., May 16-21.
BONNAIR-PRICE: Southampton, N. Y., May 16-18, Sag Harbor 19-21.
BRECKENRIDGE STOCK: Carthage, Mo., May 17-21.
BROWN AMUSEMENT: Abilene, Tex., May 16-21.
CAMPBELL STOCK: Ellensville, N. Y., May 16-21.
CLARK STOCK (Miles Berry, mgr.): Rockford, Ill., May 16-21, Racine, Wis., 22-29.
CURTS' DRAMATIC (M. H. Curts, mgr.): Hooper, Neb., May 19-21.
CUTTER AND WILLIAMS: Mansfield, O., May 9-June 11.
DALE, MARIE (W. E. Martin, mgr.): Mobile, Ala., May 2-28, Meridian, Miss., 29-June 11.
DILGER-CORNELL: Clyde, N. Y., May 16-21, Canandaigua 23-28.
ECLIPSE STOCK: Madill, Tex., May 16, 17, Tishoming 18, 19, Colgate 20, 21.
EDSALL-WINTHROP: Roanoke, Va., May 16-21.
ELLEFORD STOCK: Salt Lake, U., April 4-May 28.
ERWOOD STOCK: Port Jervis, N. Y., May 9-14, Kingston 16-21, Yonkers 23-30.
EVANS, BRANDON, STOCK (Harry Reagnis, mgr.): Hudson, N. Y., May 16-21, Binghamton 23-28, Newburgh 30.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Wilkesbarre, Pa., May 16-21.
FISKE-STOCK (Fiske and Stock, mgrs.): Moncton, N. B., May 16-21, Amherst 23, 24, Charlottetown, P. E. I., 26-June 1.
FLEMING, MAMIE: Philadelphia, Pa., April 25-May 21.
FRAWLEY, DANIEL: Durban, S. A., May 2-28.
FROM RAGS TO RICHES: Philadelphia, Pa., May 16-21.
GLICK STOCK (H. T. Glick, mgr.): Webb City, Mo., May 15-21.
HALL, DON C.: Oakland, Cal., May 16-21, Stockton 23-28.
HOEFFLER, JACK, SHOWS (Jack Hoeffler, mgr.): Green Bay, Wis., May 16-21, Appleton 23-28.
HOLDEN BROTHERS' DRAMATIC: Indianapolis, Ind., May 9-21.
INGERSOLL AND HAGGERTY: St. Charles, Mich., May 16-18, St. Louis 19-21.
KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., May 9—indefinite.
KELLAR STOCK: Nevada, Mo., May 1-Aug. 15.
KENNEDY, JAMES (O. E. Wee, mgr.): Paterson, N. J., May 16-21.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Bethany, Mo., May 16-21, Plattsburg 23-28, Trenton 30-June 4.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Rhinelander, Wis., May 16-21, West Superior 23-28.
LORRAINE, RHE: Burlington, Vt., May 16-21.
MACK, WILBUR (Geo. Frear, mgr.): Niles, O., May 16-21.
MARKS BROTHERS (R. W. Marks, mgr.): Christies Lake, Can., April 25—indefinite.
MARKS BROTHERS (Joe Marks, mgr.): Gonanagus, Can., May 16-18, Brockville 19-21.
MARKS STOCK (Tom Marks, mgr.): Lindsay, Can., May 16-21.
MAYNARD DRAMATIC (Maynard Brothers, mgrs.): Ann Arbor, Mich., May 16-21, Ypsilanti 23-28, Lansing 30-June 4.
MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La.—indefinite.
MOREY STOCK: Quincy, Ill., May 16-21.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
MYERS, IRENE (Will H. Myers, mgr.): Atlantic City, N. J., May 16-21.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Fall River, Mass., May 16-21.
NATIONAL STOCK: Saratoga, N. Y., May 16-21.
NATIONAL STOCK: Wilmington, N. C., May 16-21.
NEW YORK THEATRE: Woodstock, N. B., May 16-18.
NOBLE DRAMATIC: Provo, U., May 16-21.
NORTH BROTHERS' COMEDIANS (Western; Frank C. Carter, mgr.): McAlester, I. T., May 16-21.
NORTH BROTHERS' COMEDIANS (Eastern): Sioux City, Ia., May 16-21, Ft. Dodge 23-28, Sioux Falls, S. D., 29-June 5.
PAIGE, MABEL: Montgomery, Ala., May 16-21.
PARK STOCK: Reynoldsville, Pa., May 16-21.
PAYTON, CORSE, COMEDY: Springfield, Mass., May 16-30.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Yazoo City, Miss., May 16-18, Canton 19-21.
POWER STOCK (W. C. McKay mgr.): Sanford, Me., May 16-18, Rumford Falls 19-21.
PRICE'S PLAYERS (Jno. R. Price, mgr.): Southampton, L. I., May 16-18, Sag Harbor 19-21.
RENTFROW'S PATHFINDERS: Waterville, Me., May 16-21.
SANFORD'S, WALTER, PLAYERS: Wellington, N. Z., May 16-June 18.
SPOONER DRAMATIC (W. D. Harrison, mgr.): Shreveport, La., May 8-June 4.
TAYLOR, JACK C. (E. D. Smart, mgr.): Dallas, Tex., May 2-28.
TUCKER, ETHEL: Paducah, Ky., May 2-28.
TUOHY COMEDY: Vincennes, Ind., May 16-21.
VAN DYKE AND EATON (F. Mack, mgr.): Altoona, Pa., May 16-21, Washington 23-June 4.
VAN DYKE, WALTER: Cedar Rapids, Ia., May 16-21.
VERNON STOCK (Benj. B. Vernon, mgr.): Reading, Pa., May 16-21, Scranton 23-28, Wilkes-Barre 30-June 4.
WILLIS STOCK: Fargo, N. D., May 16-21, Grand Forks 23-28, Winnipeg, Can., 30—indefinite.

OPERA AND EXTRAVAGANZA.

A CHINA DOLL: Philadelphia, Pa., April 11—indefinite.
A COUNTRY GIRL: Indianapolis, Ind., May 19.
A ROYAL CHEF: Chicago, Ill.—indefinite.
A VENETIAN ROMANCE: New York city May 2—indefinite.
ABORN OPERA: Washington, D. C., May 9—indefinite.
AN ENGLISH DAISY (Jos. Gaites and J. F. Arnold, mgrs.): Chicago, Ill., April 25—indefinite.
BABES IN TOYLAND: Boston, Mass., April 25—indefinite.
BLACK PATTI TROUBADOURS: Brooklyn, N. Y., May 16-21, Williamsburg 23, 24, New York city 25-28.
BUSTER BROWN: Boston, Mass., May 9-21.
COLUMBIA OPERA (Wm. Heywood, mgr.): Ripon, Wis., May 16.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Chicago, Ill., May 9-28.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Cleveland, O., May 9-21.
HERALD SQUARE OPERA (Frank T. Kintzing): Elizabeth, N. J., May 16-18, Mauch Chunk, Pa., 19, Sunbury 20, Williamsport 21, Ridgeway 23-25, Du Bois 26, St. Marys 30-June 1.
HOPPER, DE WOLF: New York city April 18—indefinite.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
MISS BOB WHITE: Philadelphia, Pa., April 18—indefinite.
PIFF, PAFF, POUF: New York city April 9—indefinite.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Woonsocket, R. I., May 20, 21.
SCHEFF, FRITZI: St. Louis, Mo., May 16-28.
THE BOSTONIANS: Pittsburgh, Pa., May 2-21.
THE GIRL FROM DIXIE: Tacoma, Wash., May 17, Ellensburg 18, North Yakima 19, Spokane 20, 21, Butte, Mont., 23, 24, Anaconda 24, Helena 25, Fargo, N. D., 27, Duluth, Minn., 28, Minneapolis 29-June 1, St. Paul 2-4.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAN FROM CHINA: New York city May 2—indefinite.
THE PRINCE OF PILSEN (Henry W. Savage's): Buffalo, N. Y., May 11-18.
THE SHO-GUN (Henry W. Savage, mgr.): Chicago, Ill., April 4—indefinite.
THE SILVER SLIPPER (John C. Fisher, mgr.): Chicago, Ill., May 8-21.
THE SOUTHERNERS: Philadelphia, Pa., May 16-21, New York city 23—indefinite.
THE TENDERFOOT: Indianapolis, Ind., May 21.
THE WIZARD OF OZ: New York city March 21-May 21.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILSON, FRANCIS: Jackson, Mich., May 20.
WOODLAND: Boston, Mass., April 25—indefinite.

MINSTRELS.

CULHANE, CHASE AND WESTON'S (Will R. Culhane, mgr.): Montreal, Can., May 16-21, Ottawa 23-25, Wiuprior 26, Pembroke 27, 28, Renfrew 30, Almonte 31.
HENRY'S, H.: Pottsville, Pa., May 17.
KERSANDS, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Des Moines, Ia., May 16-18, Rock Island, Ill., 21, Davenport, Ia., 22, Moline, Ill., 23, Clinton, Ia., 24, Dubuque 25, Rockford, Ill., 26, Joliet 28, Milwaukee, Wis., 29-June 4.
VOGEL'S (Jno. W. Vogel, mgr.): Delphos, O., May 17, Lima 18, Kenton 19, Bellefontaine 20, Springfield 21, St. Louis, Mo., 22—indefinite.

VARIETY.

AMERICAN BURLESQUERS: Pittsburgh, Pa., May 16-21.
A NIGHT ON BROADWAY: Jersey City, N. J., May 16-21, Brooklyn, N. Y., 22-28.
AUSTRALIANS: Paterson, N. J., May 16-21.
BLUE RIBBON GIRLS: Rochester, N. Y., May 16-21.
BLUE RIBBON GIRLS (Jack Singer, mgr.): St. Joseph, Mo., May 15-18, Des Moines, Ia., 19-21, Chicago, Ill., 22-28.
BOHEMIANS: Toronto, Can., May 16-21.
BON TONS: Minneapolis, Minn., May 15-21.
BOWERY BURLESQUERS: Cincinnati, O., May 15-21.
BRIGADIERS: Scranton, Pa., May 16-18, Reading 19-21.
CHERRY BLOSSOMS: New York city May 16-21.
CITY SPORTS: Cleveland, O., May 16-21.
CLACKER JACKS: Philadelphia, Pa., May 16-21, Scranton 23, 24, Reading 25-28.
DAINTY DUCHESS: New York city May 16-28.
DEVERE'S, SAM: Providence, R. I., May 23-28.
EAGLES: St. Louis, Mo., May 15-21, Kansas City 23-27.
FOSTER, FAY: Toronto, Can., May 16-21, Rochester, N. Y., 23-28.
GAY MASQUERADERS: St. Louis, Mo., May 15-21.
GRASS WIDOWS: Louisville, Ky., May 15-21, Indianapolis, Ind., 23-28.
HIGH FLYERS: Paterson, N. J., May 16-21.
HILL, ROSE, ENGLISH FOLLY: New York city May 16-21, Jersey City, N. J., 23-28.
IMPERIALS: Newark, N. J., May 16-21, New York city 23-27.
INNOCENT MAIDS (W. U. Dinkins, mgr.): Bucksport, Me., May 17, Ellsworth 18, Bar Harbor 19.
IRWIN'S, FRED, SHOW: Montreal, Can., May 16-21.
KENTUCKY BELLES: Philadelphia, Pa., May 16-21, Baltimore, Md., 23-28.
KNICKERBOCKERS: Cleveland, O., May 16-21, Buffalo, N. Y., 23-28.
MAJESTICS: Kansas City, Mo., May 15-21.
MERRY MAIDENS: Brooklyn, N. Y., May 9-21, Newark, N. J., 23-28.
MOONLIGHT MAIDS: Providence, R. I., May 16-21, Boston, Mass., 23-28.
MORNING GLORIES: Boston, Mass., May 16-21.
NEW YORK STARS: New York city May 16-21, Philadelphia, Pa., 23-28.
ORPHEUM BURLESQUERS: Springfield, Mass., May 19.
PARISIAN WIDOWS: New York city May 23-28.
REEVES, AL.: Milwaukee, Wis., May 15-21, Minneapolis, Minn., 22-27.
REILLY AND WOODS: New York city May 16-21, Paterson, N. J., 23-28.
RENTZ-SANTLEY: Albany, N. Y., May 16-18, Troy 19-21, Montreal, Can., 23-28.
RICE AND BARTON'S: Boston, Mass., May 16-21, New York city 23-28.
ROYALS (Peter Clark, mgr.): Detroit, Mich., May 15-21, Cleveland, O., 23-28.
RUNAWAY GIRLS: Detroit, Mich., May 15-21.
SIDELL, ROSE: Brooklyn, N. Y., May 16-28.
THOROUGHBREDS: Washington, D. C., May 16-21, Pittsburgh, Pa., 23-28.
TIGER LILIES: Baltimore, Md., May 16-21, Milwaukee, Wis., 22-27.
TRANS-ATLANTICS: St. Paul, Minn., May 15-21.
TRIMBLE'S FROLIQUES: Jeanerette, La., May 17, Patterson 18, Opelousas 19, Washington 20, Crowley 21, Lake Charles 22, Houston, Tex., 23, 24, Victoria 25, Yoakum 26, San Antonio 27-29, Smithville 30, Austin 31.
TROCADEROS: Chicago, Ill., May 16-20, Milwaukee, Wis., May 23-27.
UTOPIANS: Boston, Mass., May 23-28.
VANITY FAIR: New York city May 16-21.
WEBER AND FIELDS: New York city May 9-28.
WORLD BEATERS: Indianapolis, Ind., May 16-21, St. Louis, Mo., 23-27.

CIRCUSES.

BARD BROTHERS: Scranton, Pa., May 15-17, Archbald 18, Olyphant 19, Carbondale 20, 21.
BARNUM AND BAILEY: Johnstown, Pa., May 17, Akron, O., 24, Canton 25, Marietta 27.
BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BUFFALO BILL'S WILD WEST: Neath, Wales, May 17, Brigand 18, Barry Dock 19, Cardiff 20, 21.
DOWNIE'S: Watkins, N. Y., May 17, Macklinsburg 18.
FORPAUGH AND SELL'S: Boton, Mass., May 16-21.
FRISBIE BROTHERS: Fremont, Mich., May 17, Newaygo 18, Sparta 19, Greenville 20, Carson City 21.
HARKNESS AND FOX: Patton, Pa., May 16, 17, Ashville 18, 19, Coupon 20-24.
MACKEY'S: St. Louis, Mo.—indefinite.
MAIN'S, WALTER: Ridgway, Pa., May 17, Bellefonte 21, Monessen 23.
MELBOURN'S DOG AND PONY SHOW: Auburndale, Wis., May 17, Stratford 18, Abbottford 20.
ORRIN BROTHERS: City of Mexico April 11-May 28.
RINGLING BROTHERS: Syracuse, N. Y., May 17, Utica 18, Albany 19, Springfield, Mass., 20, Woonsocket, R. I., 21.
ROBINSON'S, JOHN: Monessen, Pa., May 17.
SAUTELLE'S, SIG.: Pittston, Pa., May 18.
SELLS AND DOWNS: Ottawa, Kan., May 28.
VAN'S, J. H., DOG AND PONY SHOW: Bremen, Ind., May 16-18, Nappanee 19.
WALLACE'S: Wichita, Kan., May 18, Winfield 19, Independence 20, Chanute 21, Pittsburg 23.
WHEELER'S, AL. F.: Dolgeville, N. Y., May 17.
WELSH BROTHERS: New Rochelle, N. Y., May 17, Port Chester 18, Stamford, Conn., 19, South Norwalk 20, Ansonia 21.

MISCELLANEOUS.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., May 30—indefinite.
BUTLER'S, THE (Hypnotists; G. A. Butler, mgr.): Washington, Ind., May 16-21, Mattoon, Ill., 23-28.
CANADIAN COLORED CONCERT: Cumberland, Wis., May 17, Amery 18, Hudson 19.
CANADIAN JUBILEE SINGERS: Palmer, Mass., May May 17, Ware 18.
CRYSTALPLEX (M. Henry Walsh's): Ellsworth, Me., May 16-26.
FAY, ANNA EVA: Butte, Mont., May 22-29.
FLINT, MR. AND MRS. HERBERT L. (H. L. Flint, mgr.): Elkhart, Ind., May 12-18, Valparaiso 20, 21, Bloomington 23-28.
GASKILL CARNIVAL: Oklahoma City, Okla., May 16-22.
HELMS, HARRY: Swing, Wis., May 17, Oconto 19, Peshtigo 20, Marinette 21.
HEWETT (Illusionist): Miami, Tex., May 16, Trinidad, Col., 19-21, Raton, N. M., 23-25, Salida, Col., 26-28, Montreal 30-June 2.
KELLAR: Philadelphia, Pa., May 16-21.
KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., May 14-28.
KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Norfolk, Va., May 16-21, Charlottesville 23-25, Frederick, Md., 26-28, Cumberland 30-June 5.
MUNDY SHOWS: Paducah, Ky., May 16-21.
PAULINE (Hypnotist; Chas. Hine, mgr.): Niles, O., May 16-21.
QUAKER ENTERTAINERS: Lewiston, Neb., May 16-21.
SWALLOW AND HARBLE'S FLOATING PALACE: Pittsburgh, Pa., May 16-21.
SOUSA AND HIS BAND (Frank Christianer, mgr.): St. Louis, Mo., April 30-May 27.
VANE, HARRY: Fairbury, Ill., May 16-21.

LETTER LIST.

WOMEN.

Ainsworth, Estelle, Mrs. Chas. Abbott, Mildred Adams, Gertie Anderson, Rena Aubrey, Lottie Aller, Lillian Albertson, Maye L. Aiken, Daisy Appell.

Blyth, Mary, Frances Belmont, Grace Belmont, Marion Bey, Violet Barnes, Ella M. Bordine, Mercedes V. Bishop, Kitty Bingham, Eulalia Bennett, Pauline Baxter, Emelie Benner, Alleen Bertelle, Lillian Bond, Bee Beardsea, Dorothy K. Brown, Laura H. Butler, Marie Brooks, Edith Blair, Belle Burchell.

Clark, Gertrude, Bertha Cookson, S. Beatrice Clayton, Bernie Castro, Mary L. Clowes, May Conwell, Beatrice Coventry, Jessie Carey, Virginia Calhoun, Josephine Carina, Lenore Cleveland, Gertrude Claire, Lois F. Clark, Anna Caldwell, Edna Archer Crawford, Kate Campbell, Florence Cathcart, Beryl Clifton, Louise Carter, Ina Clayton, Maybelle Cameron, Helen Chichester.

De Santo, Marguerite, Gussie Darling, Marie Dorr, Irene Daniels, Dolly De Gross, May Duryea, Nellie Durkin, Lillian Durham, Mary Davis, Dorothy Daroe, Lillian Dix, Helen Dayne, Jane Dore, Mrs. Dade, Bertha A. Davis, Madeline Dallas, May de Sousa.

Elsporle, Jean, Kate Everleigh, Hazel Eby, Julia Ellsworth, Anne Elliot, Ruth Eldridge, Eloise Elliston.

Fay, Anna E., Mrs. Alb. Froom, Mrs. Chas. B. Fisher, Frances Fennel, Margaret Fuller, Pauline Fielding, Minnie Fuller.

Gribbin, Marie L., Mrs. W. T. Gaskell, Lenore Gordon, Mrs. Harry Gilman, Hope Gage, May Gunderman, Florence Gibson, Florence Gale, May Gilbert, Marie Graat Adelaide Graham.

Harrison, Maude, Virginia Howell, Emma Howard, Ida Howland, Mrs. Burt Horning, Ella Warren Harmon, Cora Harris, Ida Hopper, Beryl Hope, Mabel Hastings, Claudia Hubbard, Bertie Herron, Jean Hassell, Margaret Hamilton, Martha Hawkins, Mary Hall, Carroll Hamilton, Maud R. Harlow, Helen Harrington, Amanda Hendrix, Beatrice Hutchinson, Suzanne Halpren, Selma Harris.

Ince, Jno. E., Jr., Mrs.

Jones, Minnie E., Myra Jefferson, Annie C. Johnston.

Knott, Clara, Eleanor Kinsey, Rita Knight, Kittie Kyle, Alma Kruger, Mary Kelly.

Lowell, Catherin, Georgie La Tour, Mrs. Herbt. Labadie, Isabel P. Lewis, Cissie Loftus, Irene La Brandt, D. Hope Leonard, Phoebe Loubet, Selma La Salle, Camille La Villa, Margaret Lee, Pearl La Lewis, Effie Lawrence, Inez M. Lyle, Leona Leslie, Nellie Lindroth, Evangeline C. Lanning, Leslie Lyman, Daisy Lucas, Mabel Lloyd, Delores Lettany, Carrie Lamont, Leone Lesell.

May, Katherine, Bella Miller, Georgia Mendum, Ida Mulle, Kitty Mitchell, Mary Myers, Louise Marcelli, Marion Manola Mason, Helen Maye, Carline May, Agnes Mark, Carrie B. Monroe, Nellie Minto, Helen McGregor, May MacGregor, Margaret McKinney, Florence McNiel.

Norris, Lillian, Sally Noble, Mrs. Jas. Noval, Lucia Nola, Maud Norton, Mrs. Lon Niles.

O'Neill, Nellie, Katharine Ogleby, Dollie Owens.

Pa

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

Vol. I. NEW YORK, MAY 21, 1904. No. 10

ALWAYS "SOMETHING DOING" WITH HARRIS.

Oscar Hammerstein has signed a contract whereby Charles K. Harris will publish all the music written by Mr. Hammerstein for his forthcoming Summer production at the Victoria Roof-Garden.

The reigning ballad hits of America as they stand to-day are "Just a Dream of Heaven in Her Eyes," "For Sale, a Baby," "Good-by, My Lady Love," "Always in the Way," "You Never Spoke to Me Like That Before," and "The Girl of My Dreams."

The reigning instrumental hits are "Voice of the Night" (waltz), "Down the Pike" (novelette), "March of the Kadets," "Bungalow" (a Hindoo love dance), "The Keeper Down," "Tickled to Death," "By a Shady Brook," "In a Nutshell," "The King's Fool" (march), and the Ella Wheeler Wilcox waltzes, all published by Charles K. Harris.

The "Ladies' Home Journal" of Philadelphia has accepted for the August edition of their paper a ballad written expressly for them by Mr. Harris, entitled "On the Sands at Night."

Emma Carus and Eleanore Falk will sing the two new song hits written especially for them by Oscar Hammerstein at the Victoria Roof-Garden this Summer.

Brock's famous band of Chicago scored an immense success at the Milwaukee Exposition before an audience of ten thousand people, playing "Always in the Way," the solo of same being played upon a saxophone.

John Philip Sousa says that Rudolph Aronson's new march, "Down the Pike," is one of the best instrumental compositions of its kind written this season, and he will continue playing same during his entire engagement at the World's Fair in St. Louis.

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

"Mollieean," a "blarney song," by J. Louis MacEvoy, has just been published by Willis Woodward. It is a rollicking song, and should prove an encore winner for all singers.

Charles F. Ernst, of Kansas City, Mo., has a splendid song in "I Long to See Them All Again." Many prominent singers are using this song with success, and Mr. Ernst will be pleased to forward professional copies to legitimate artists.

Frederick V. Bowers, the composer-singer, has offered a new act in vaudeville, in which he carries $5,000 worth of special scenery. He introduces his own compositions and is meeting with unusual success everywhere.

"The Man With the Ladder and the Hose" is rapidly winning its way into public favor. Last week during the fire scare near Proctor's 125th Street Theatre a big crowd, while watching the firemen work, sang the chorus of this popular song with much enthusiasm.

The Vandersloot Music Company are enthusiastic over the success of their new intermezzo, "Katunka," and their three big ballad hits, "My Pretty Mountain Queen," "Under Southern Skies," and "Only A Bunch of Violets."

The Dowling-Sutton Company have found a real winner in their new Summer song, by Al. J. Doyle and Harry B. Lester, entitled "In Summer Time Down By the Sea." Many singers are using this song with much success.

The dainty little Japanese love song, "My Belle of Tokio," by MacEvoy and Ellis, and published by Willis Woodward, is being sought after by all singers of dainty songs.

Lee Orean Smith is receiving much praise from the critics in Scranton, Pa., for his clever work as musical director for the Summer opera company now playing at Dixie's Theatre.

"Just a Picture of You" is the title of a high-class ballad by Al. Trahern and Lee Orean Smith. Professional copies will be ready this week.

Joseph S. Nathan's "I Love You Lady, Indeed I Do," is a big winner with many singers, who say they are compelled to respond to many encores at each performance.

Nan Irwins, who is to appear in stock this Summer at Williamsport, Pa., writes that she will use twenty-two of the songs published by the F. B. Haviland Publishing Company.

Arcilis and Leslie, who have been playing numerous vaudeville engagements throughout the West, write that they have been using "In Sunny Africa" for the whole season, and that it is still making so good that they intend making it a permanent feature in their act.

During Blanche Ring's novel engagement, when she plays at the Circle Music Hall, New York city, and the Orpheum Theatre, Brooklyn, the same week, this versatile comedienne will sing Beehan and Helf's new coon creation, "When the Coons Have a Dreamland of Their Own."

"The Heroes That Wear the Blue," published by Edwin S. Brill, has already created a furore throughout the country, being a pronounced hit with Talbot and Rodgers, the Silvers, Aurie Dagwell, Allan May, Bennett and Young, Spencer Kelly, Harry Wise, James Purvis, and other leading artists.

Lilyan Crone, of Morgan and Crone, will feature "Where the Silv'ry Colorado Wends Its Way" at Tony Pastor's week of May 23.

Nat Wilson, manager of the Troubadour Four, announces that the quartette will feature "Where the Silv'ry Colorado Wends Its Way" this Summer. A special arrangement of this beautiful song was made for them by George Stanley.

Nellie Walters, of Harris and Walters, is one of the enthusiastic advocates of "Where the Silv'ry Colorado Wends Its Way" as a leading song hit.

Charles K. Harris has signed contracts with Oscar Hammerstein to publish all of the numbers used in Mr. Hammerstein's many enterprises. Mr. Hammerstein will also contribute his own compositions, which will be published by Mr. Harris.

"The Heroes That Wear the Blue," published by Edwin S. Brill, is a success with Lloyd and Waltone, the Silvers, Allan May, Bennett and Young, Harry Wise, Aurie Dagwell, and, in fact, all prominent singers.

This is the chorus of "On a Good Old Trolley Ride," the new Summer song published by the Howley-Dresser Co., which has made a hit from coast to coast:

When speeding along on the trolley
I feel like a big millionaire;
A ride on the trolley is jolly;
Whatever you give up is fare.
The trolley's a hummer in Summer,
If you've got a girl at your side
To tease in the breeze, while you're stealing a squeeze,
On a good old five-cent trolley ride.

"Don't Come Back and Hang Around Ma' Do'" was the song success at the Camera Club's concert last Thursday, Louise Du Prez, Atlanta's favorite singer, receiving encore after encore.

Charles K. Harris' new waltz, "Voice of the Night," has caught on immediately with the hotel orchestras in New York, every large hotel and restaurant having requests for same. It is pronounced the best waltz that has appeared for many years.

The Green Sisters, with the Crackerjack company, have recently put on "I Ain't Got No Time," and are meeting with success.

"Lots of Things You Never Learn at School," published by Edwin S. Brill, is still the song hit of The Wizard of Oz; also with Frances Curren, Fannie Donovan, J. Abbot Davidson, and many others.

"The Song Our Boys Sang, Our American Sailor Boys," was introduced to the St. Louis World's Fair crowds by Rader Brothers and enthusiastically received. It is published by the Peerless Publishing Company.

The new farce-comedy Mr. Kay Mark will contain several medleys of entire numbers, "She's the Pride and the Pet of the Lane," "Mary Ann," "I Ain't Got No Time," and "My Little Zu-oo-oo-lu," all published by Leo Feist.

The many instrumental numbers published by the Vandersloot Music Company, Williamsport, Pa., are all enjoying popularity. The same may be said of their ballad successes, "Only a Bunch of Violets" and "Sunny, Sunny June."

"Ma Lady Moon," published by Edwin S. Brill, is featured with great success by Lloyd and Waltone, Reilly and Currier, the Hoddsworths, Grau Opera company, Great White Diamond company, Spencer Kelly, and others prominent in vaudeville and minstrelsy.

The following well-known singers are using the Harris publications: Thomas and Young, Phyllis Gilmore, Barnes and Washburn, Charles H. Doll, E. Garvin, Kitty Mills, Joe Ward, Harry Huber, May Thornley, Putnam Sisters, Nellie Hanley, Louise Frost, W. Bartow, Ed Latell, J. Robbins, Ethel Jackson, Eva MacKenna, Vic Richards, Etta Williams, G. L. Thompson, George Epps, May Trayte, Mooney and Holbin, Edith Arnold, Johnnie Hoey, John J. Pierson, Byron and Foster, Biggar and Dreyer, Lina Cooley, the Taylors, Miss Ainsley, Miss Wells, W. Meakin, Marion P. Berritt, Morgan and Crone, George Donaldson, Tilly Cohen, Collins and Mack, Joelson Brothers, Miss Grite, J. J. Martell, Ed S. Allan, John Walter, Fred White, E. Crutchly, Jack Williams, Francis Sisters, Chester De Monde, Cora Green, and Needham and Wood.

"Only You and I, Love," is the song hit in Hello, Bill company, now touring Pennsylvania. Published by Peerless Publishing Company.

"The Girl Across the Way" is the title of a new song by Edgar Malone and Eugene Platzmann, published by John D. Cawein.

Joelson Brothers, with the London Gaiety Girls company, are now singing "My Little Zu-oo-oo-lu" to repeated encores.

Ruby Abbott is singing "Don't Come Back and Hang Around Ma Do'" with success.

Eddie Bowers, who has been with The Queen of the White Slaves company this season, is featuring the new Irish song, "Mary Ann," and "She's the Pride and the Pet of the Lane."

"The Game of War," published by Edwin S. Brill, looks like the successor to "Only a Soldier Boy," judging by the success attained by the artists using it.

Elisabeth Murray is making a feature of Feist and Barron's new hit, "I Ain't Got No Time."

A darky lullaby which is being quickly recognized by the leading ballad singers has just been published by the Peerless Publishing Company. It is called "My Own Sweet Southern Honey."

MUSIC PUBLISHERS.

"DON'T BE A CAMEL."

It's no use to tell you the dictionary definition of the camel. We all know he is the "King of the desert;" he can go without drinking water many days (some men have been known to accomplish the same thing). He always has his "back up" about something.

Many singers always have their "back up" about something; maybe it's because they go as long without applause as a camel does without water. The camel is wise; when he strikes an oasis he partakes of a plentiful supply of water, thereby being able to finish his journey with success. There is absolutely no reason for a singer to go without applause. If they would use a little "camel sense" and take advantage of the good supply of songs that are to be had for the asking, they could finish a full season on the road and always be sure of applause. Many singers do not realize this.

Don't think you can go without applause because a camel can go without water. We have a song that is a gem in its line, entitled "Mary Ann." It has traveled far and wide, and has proved to be an oasis on every programme. You can't fail to win applause with this song. If you are not receiving more applause now than all the other camels on the bill it is because you are not singing "Mary Ann."

Don't be a camel! If your "back's up" send to Leo Feist, 134 W. 37th Street, for a copy of "Mary Ann." You'll get a supply of applause that will last you all season.

Did you ever hear a camel laugh?

JOS. S. NATHAN
MUSICAL DIRECTOR, PIANIST
Am. Advance Music Co., 37th & B'way, N. Y.
MUSIC ARRANGED AND COMPOSED
Tel. 6[illegible]9th St.

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THE ELKS.

The following officers of Greeley, Col., Lodge, 809, were recently elected: Exalted Ruler, Frank Madden; Esteemed Leading Knight, R. C. Watson; Esteemed Loyal Knight, George W. Weber; Esteemed Lecturing Knight, W. R. Patterson; Secretary, R. G. Strong; Tiler, John Lofgren; Esquire, George E. Settle; Inner Guard, Elbert G. English; Trustee, E. H. McClenahan.

The fifth annual anniversary dinner of Schenectady, N. Y., Lodge, 480, was held at Hotel Edison April 19. The affair was a potable success, 175 members turning out at $5 a plate. Hon. James H. Callaman, of the "Daily Union," was the toastmaster, and George C. Moon, THE MIRROR correspondent, was on the Committee of Arrangements.

During the engagement of Al. W. Martin's Uncle Tom's Cabin company at the Majestic Theatre, Grand Rapids, Mich., the local lodge of Elks entertained Mr. Martin and company with a party of friends. One of the most enjoyable social sessions ever held was passed, after which Mr. Martin invited the entire party aboard his private car, where a banquet was served. Speeches were the order of the evening. Walt M. Leslie, business-manager for Gus Hill's crappy Hooligan company, was one of Mr. Martin's guests and entertained the party in his happy manner. Mr. Fitzgerald told of his travels and how he came to locate in Detroit. The party toasted Mr. Martin as an entertainer.

Lodge 44, Minneapolis, Minn., gave annual theatricals at the Lyceum Theatre April 18-20, presenting T. P. Getz's A Night in Bohemia. Large audiences were the rule, and the Lodge netted a goodly sum for their charity fund. The piece was staged by Mr. Getz and George Best.

Pittsfield, Mass., Lodge, B. P. O. Elks, 272, held its annual social session April 19. Exalted Ruler Thomas F. Morrisey was master of ceremonies, and guests were present from Springfield, Westfield, North Adams, and Holyoke lodges. Officers for the current year are: Exalted Ruler, Thomas F. Morrisey; Esteemed Leading Knight, Charles J. Cole; Esteemed Loyal Knight, Martin P. Gorman; Esteemed Lecturing Knight, D. J. Curran; Esquire, William F. Booth; Tyler, William O'Brien; Inner Guard, James P. Pryor.

On Friday evening, April 15, a social session was tendered the members of John W. Vogel's Big City Minstrels, by Dowagiac Lodge, No. 880. More than two hundred members and guests were present, including members of Kalamazoo, South Bend and Elkhart lodges. Manager Vogel provided a neat card souvenir programme, which was highly appreciated by the members of the lodge and their guests.

Winsted, Conn., Lodge, 844, have elected for the ensuing year: Exalted Ruler, G. A. Reutter; Esteemed Leading Knight, L. P. Case; Esteemed Loyal Knight, R. T. Higgins; Esteemed Lecturing Knight, J. E. Wheeler, Tyler, Abbott Putnam; secretary, F. W. Seymour; Treasurer, E. F. Hitchcock; Trustee, J. P. Glynn.

Lodge 531, of Council Bluffs, Iowa, has elected for the ensuing year: Exalted Ruler, H. A. Searle; Esteemed Leading Knight, Thomas G. Green; Esteemed Loyal Knight, T. H. Walters; Esteemed Lecturing Knight, Dr. Gail W. Hamilton; Tyler, L. H. Fitch; Trustee, O. P. Wickham; Secretary, E. A. Troutman; Treasurer, H. L. Tinley; Delegate to Grand Lodge at Cincinnati, V. E. Bender; Alternate to Grand Lodge, Emmet Tinley. The lodge is in a very prosperous condition, and has a membership of 550.

These new officers have been installed by Poplar Bluff Lodge 580; Exalted Ruler, E. M. Robinson; Esteemed Leading Knight, Charles James; Esteemed Loyal Knight, W. E. Morrison; Esteemed Lecturing Knight, W. S. Warren; Secretary, J. M. Graham; Treasurer, W. W. Turner; Representative to Grand Lodge, John Harding; Tyler, W. E. Perkins; Esquire, James King; Chaplain, B. E. Diggs; Inner Guard, L. M. Hinson.

The following were installed in Niles, Ohio, Lodge April 20: Attorney Robert J. Weis, Past Exalted Ruler; Dr. H. V. Ormerod, Exalted Ruler; Luther Lewis, Esteemed Leading Knight; F. S. Caldwell, Tyler; Steve McDermat, Secretary; D. S. De Garmo, Trustee. The evening's social hours and banquet were attended by the male members of the Cutter and Williams Stock co., who were filling engagement in Niles.

The Elks at Dubuque, Iowa, have closed a contract with Thomas Getz to present with local talent, A Night in Bohemia the evenings of May 16 and 17.

The opening of the new Elks' home, of Chanute, Kan., Lodge, 800, was a distinctly fashionable social occasion. Visiting Elks from all over the State were in attendance. The new Elks' Hall, a magnificent three-story structure, is certainly a monument to Chanute.

Exalted Ruler Bernardi, of Schenectady, N. Y., Lodge, 480, has appointed John Beers, Chaplain; E. Wallace Schermerhorn, Inner Guard, and Harmon D. Swits, Esquire.

The Elks at Marshalltown, Ia., will move into new quarters this Fall, having just closed a five-year lease for desirable lodge and club rooms.

The new club house at Fond du Lac, Wis., will be formally opened with a banquet 12.

MUSIC PUBLISHERS.

DO YOU KNOW?

That the AMERICAN ADVANCE MUSIC CO. is now located in the new offices at Broadway and 59th St. Circle, where BREEN & GEARY will be pleased to meet their many friends and teach their new songs.

A strong story ballad, in the repertoire of vaudeville's topliners Horwitz & Bowers' HIT of 1903 (authors of "No One but You.")

"EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE."

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
Address (Dept. M) JOS. W. STERN & CO., - - 34 E. 21st St., New York.

DON'T STOP! DON'T LINGER. DON'T HESITATE.

FOLLOW THE MERRY CROWD

Get in—the water's fine. They're all *diving* for it, so don't stay out in the cold.
SHAPIRO, REMICK & CO., - - - - 45 W. 28th St., N. Y.

FREDERICK V. BOWERS,
— Composer of —
EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE.
The biggest ballad success in years.
Jos. W. Stern & Co., 34 East 21st St., N. Y.

Just What the People Want. Everybody's Reporting Great Success With It.

I LONG TO SEE THEM ALL AGAIN

Prof. Copy and Orchn., "Any Key." Free to Profs. enclosing late Prog. Most Fitting Slides in Colors, $5.00.
CHAS. F. ERNST MUSIC PUB. CO., "Hewson Bldg.," Kansas City, Mo.

NOT A TRAILER, BUT A LEADER.

ON A GOOD OLD TROLLEY RIDE

By JOS. C. FARRELL and PAT ROONEY.
An Instantaneous Hit from Coast to Coast.
Howley, Dresser Co., - - - - - - 1440 Broadway, New York.

SWEET CLOVER | UNDER SOUTHERN SKIES | SONGS | MY PRETTY MOUNTAIN QUEEN | SUNNY, SUNNY JUNE
VANDERSLOOT MUSIC CO., - Prof. Dept., - Williamsport, Pa.

MY BELLE OF TOKIO

A Japanese Love Song by MacEvoy and Ellis.
This is the daintiest and prettiest love song written. Prof. copies free, orchestrations if desired.
WILLIS WOODWARD & CO., - - - - - 48 W. 28th Street, New York.

JUST A PICTURE OF YOU

A High-Class Ballad by AL TRAHERN and LEE OREAN SMITH.
— READY NEXT WEEK. —

"WHEN THE BLUE BIRDS ARE IN TUNE."
"JUST PRESS YOUR LIPS TO MINE."

Two great songs by Brennan and Story. Making good everywhere.
WALRUS CO., 534 Smithfield St., Pittsburg, Pa. Branch Office, 47 West 28th St., New York.

PUZZLE — Find the titles of Eugene Ellsworth's Four Great Songs.

"FOR MANY YEARS"
A coy, winsome maiden, named
"LITTLE RED RIDING HOOD"
used to stroll in the forest near her home. One day she met a cruel wolf, she cried in terror:—
"WHATEVER IS A-GOIN' TO BECOME OF ME?"
She was rescued by "A GENUINE AFRICAN KING."

PRIZE! — Witmark and Sons will give Prof. Copies for Correct Answers.

The Girl Who Has Won My Heart.

A SONG YOU CANT RESIST—RINGS IN YOUR EARS ALWAYS.
Professional copies and orchestrations free to legitimate professionals.
W. H. ANSTEAD, 43 W. 28th St., New York.

LILYAN CRONE—**TALLY-HO DUO**—JOSEPH MORGAN
Are featuring the famous "Billionaire's song,"
"Where The Silv'ry Colorado Wends Its Way."
Watch them at Tony Pastor's week of May 23. The TOLBERT R. INGRAM MUSIC CO., Denver, Col.

IN SUMMER TIME, DOWN BY THE SEA

By AL. J. DOYLE and HARRY B. LESTER
EDWIN DIXEY, Arranger. ED. M. ROSS, Professional Dept.
The Splendid new summer song. Don't fail to get it for your act. It is immense. Send stamp and late programme. No cards.
THE DOWLING-SUTTON MUSIC PUBLISHING CO. - - 12 West 28th Street, New York.

"TIPPICANOE"

A New Comic Indian Song by WILLIAMS and VAN ALSTYNE
Published by *The Big Firm*, 45 W. 28th St., N. Y.

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"THE SONG OUR BOYS SANG,
Our American sailor boys."
A sensational, enthusiastic Sailor Hit.
"MY OWN SWEET SOUTHERN HONEY,"
A darkey ballad.
Peerless Pub. Co., 29 W. [illegible], near B'way, N.Y. City.

In answering these advertisements please mention THE MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske in Mary of Magdala and Hedda Gabler—Notes of the Theatres.

(Special to The Mirror.)

CHICAGO, May 16.

Mrs. Fiske, opening an engagement of a fortnight at the Garrick to-night, is the only representative of serious drama at the high-priced theatres this week, and the advance sale indicates that the opportunity to see her is thoroughly appreciated. Mrs. Fiske divides the week between Mary of Magdala and Hedda Gabler. The other bills this week: Studebaker, The Sho-Gun (seventh week); Powers', Lawrence D'Orsay, in The Earl of Pawtucket (third week); Illinois, Frank Daniels in The Office Boy (fourth and closing week); McVickers', The Silver Slipper (second week); Great Northern, His Last Dollar, with David Higgins (second week); Bush Temple, Players' stock, in Little Lord Fauntleroy; La Salle, stock, in A Royal Chef (eighth week); Columbus, Anne Sutherland and stock, in East Lynne; People's, May Hosmer and stock, in The Jewess; Bijou, Remember the Maine; Criterion, The Moonshiner's Daughter; Hopkins', The Eleventh Hour; Howard's, Alone in Greater New York.

Manager Harry Powers says that The Earl of Pawtucket will be at Powers' only four weeks instead of all Summer. This means that the engagement will close at the end of next week. It is understood that Mr. Powers would not refuse a good musical attraction to follow the Earl, but has none in view, though he has two attractions under serious consideration.

The Virginian will return to Chicago next season for a month, says the Garrick management, and could easily have remained a month or six weeks this time with continued large audiences. The advance sale for the closing nights last week left few desirable seats.

There seems to be controversy over the engagement of Cheridah Simpson at Cleveland's. At first, she was announced for an early May date there, and then she appeared in Woodland, in Boston. The Cleveland management insists that she is coming June 19-26.

Harry Davis and Hyde and Behman are now the reputed lessees of the Iroquois for vaudeville, having secured the house from Rich and Harris. The plans for remodeling the theatre for its new laugh-making purposes have been filed with the city authorities, who say that so far as they go they are all right. There is talk of spending $100,000 on the house. The seating capacity is to be cut to 1,400, and fire proof corridors eight feet wide behind all seats on each floor are mentioned in the proposed improvements.

It now seems pretty certain that the Orpheum circuit is to have a brand new theatre in Monroe Street, directly back of McVickers', the investment to include a twenty-two story office building as well as a vaudeville palace. Charles E. Kohl is reticent about the new house, but he does not deny that the arrangements are virtually completed. Meanwhile, something like a war on Cleveland's seems to be going on, several performers whose names appeared on the bill there having suddenly decided not to fill the engagement. The Cleveland management says it will be relentless on all such.

York State Folks will follow His Last Dollar at the Great Northern.

Burton Emmett, who came here ahead of The Earl of Pawtucket, has returned to New York.

J. J. Murdock, widely known as the manager of the Masonic Temple Roof Theatre, is said to have joined the Orpheum forces, to become chief booking official. This is taken as an indication that the roof theatre will not open.

Charles E. Kohl, in confirming the coalition henceforth to be known as the Western Vaudeville Association, told THE MIRROR that its component parts had been working together, but had not been interested in the general business. The association will book twenty weeks. Mr. Kohl denied that the association would co-operate with Proctor.

Manager E. Greenberg, of the Little Church Around the Corner, says the season of forty-three weeks has been very satisfactory, except the last few weeks, including the Chicago engagements. The company jumped from here to Jersey City, and will close at the Third Avenue, New York, May 28. Ruth Macauley will be the leading woman of the company next season.

John C. Fisher's Silver Slipper opened to full houses at McVickers', and has done a large business since. Sam Collins is a hit in Bernard's part, and Ann Terrell gets many encores in Edna Wallace Hopper's.

His Last Dollar, with David Higgins as Joe Braxton, has exceeded the expectations of Stair and Nicolai at the Great Northern. Grace Atwell was excellent as Eleanor, and Thomas Reynolds made the comedy hit as Kaufman.

Isabelle Randolph is playing the part of Little Lord Fauntleroy at the Bush Temple this week. Mrs. Beaumont-Packard was in town last week, organizing a theatrical company. Walter Weare, who was in England with Mabelle Gilman's company, has succeeded Willard Curtiss as tenor in the La Salle Stock. Sue Van Dusen, who has been with the Boyle Stock in Nashville, will play the lead in Because She Loved Him So at the Bush Temple, following Little Lord Fauntleroy.

Another new suburban theatre is to be built at once. It will be the central amusement establishment of Ravinia Park, north of the city and near Highland Park, on the new Chicago-Milwaukee electric line. The railroad company is building it. The cost is to be about $30,000; seating capacity, 1,100; open early in June; scenery by Sosman and Landis. The plans show a handsome edifice, all on the ground floor.

Jessie Chambeau, of New York, is a guest of Grace Reals. The Milk White Flag, with specialties, will close the season at the Bush Temple. Anna Wilson is back in The Sho-Gun cast as Hunni-Bun, the part she originated, singing it better than ever and lending it a personal charm that can hardly be excelled. Howard's Theatre announces green trading stamps with every reserved seat on weekdays. The Flight of Eneas, Mabel Hay Barrow's adaptation of the Eneid, will be played by seminary girls at the University of Chicago June 1. Will Rath and Mignon Oxer, after a successful season with Clay Clement, are at home in this city. Helen Ridgeway, formerly leading woman of A Little Outcast company, has returned to Chicago. Eunice Murdock, recently a member of the stock company at the People's, is playing Minna in Little Lord Fauntleroy at the Bush Temple this week. Oscar P. Sisson, manager of the new theatre at Fort Sheridan Park, has about completed arrangements for a Summer season of vaudeville.

The Players' Stock left the Bush Temple for one night Monday, and went out to the New Warrington at Oak Park. The bill was Charley's Aunt and drew a large audience, which seemed delighted. The visit was so successful that Manager June will have the same company out again May 23, in Because She Loved Him So.

Matt C. Woodward, who staged the dramatic portion of The Royal Chef at the La Salle, resigned from the musical stock there, and left last week for his home in Sheepshead Bay.

Cora Spicer and Rose Murray have made their dancing in The Sho-Gun so pleasing that encores are demanded at every performance.

Ed. Rowland, of Chicago's successful young theatrical firm of Rowland and Clifford, has returned to the city for the Summer.

Collections were taken at the downtown theatres to help twenty-eight of the English Daisy girls back to New York—from the Virginian, about $60; the Checkers company, $40; the Frank Daniels company, a similar amount, and so on. The entire receipts of the Checkers-Royal Chef ball game were thrown into this benefit fund.

Orren Stair was in town a few days, making engagements for his Summer theatre and resort near Grand Rapids.

Louis Nethersole says that the name of the deceased chorus singer of the Frank Daniels company who is supposed to have left a wife whose address is wanted on account of a small estate due her, was Delius, not Deicus, as printed in this column a fortnight ago. Mr. Conway, the comedian and roommate of Mr. Delius, was not Mr. Daniels' dresser. Mr. Delius was.

Remember the Maine at the Bijou this week.

Guy Bates Post's name appears in the list of members of the company to produce A. W. Dingwall's A Business Man at McVickers' next month. Others to be in the cast are Joseph Kilgour, Robert Fisher, Mabel Bert, Ellen Mortimer and Annie Mack Berlein. The successor of William Norris, who is to be in the cast, is not yet known here to interests associated with The Babe's management.

Pearl Andrew will be leading woman of The Maid and the Mummy, at the Garrick, instead of Elizabeth Murray.

Ben Jonson's Sad Shepherd was played by the Hull House Dramatic Association at Hull House last week. The production was regarded as remarkably faithful and praiseworthy, but no indication was found that the simple pastoral of Shakespeare's contemporary would ever become a popular modern success.

Dustin Farnum was entertained by the Friar's Club at the University of Illinois, and he told of hunting in Virginia for the dialect he uses in the play.

Anna Held will next week be at the Illinois for a week.

John D. O'Hara had another part as Spettigue in Charley's Aunt that fitted him nicely, and he made it one of the most excellent in the production at the Bush. Kendal Weston, as Jack, upheld the high estimate he gained with his first part at the Bush, Amfortas in Parsifal. W. H. Evarts Babberly was his most unqualified success this season.

A Business Man is to be produced at McVickers' June 5, instead of June 12, curtailing The Silver Slipper run one week.

Arthur Buchanan, Georgie Benton and Margaret Rehan appeared with Frederic Bond in his sketch at Cleveland's. OTIS L. COLBURN.

BOSTON.

Dramatic Companies are Closing—Musical Comedies Continue—Gossip.

(Special to The Mirror.)

BOSTON, May 16.

There will be a quick ringing down of the curtain in Boston this season, for one house has already closed, the Grand Opera House, and the end of this week will see three more, the Hollis, Colonial, and Park. With two circuses coming to town in quick succession there will be a natural drop in business, and the effect of the advent of the Forepaugh-Sells' show was appreciable to-night.

Only one important change of bill was made in town this evening, when Arnold Daly and his little company of players varied their engagement with Candida by presenting three little plays. The most pretentious of these was The Man of Destiny, but there was also interest in the other two, The Suicide and A Trifle, for in them Arnold Daly was in the dual capacity of author and actor. Candida will also be given four times during the week.

Nance O'Neil made a change of play at the Colonial, but it was to revive Judith, which she had already given here. One of the mysterious things about her engagement was that Macbeth, which packed the Hollis, drew comparatively small houses here, although a better performance was given. On all the other nights of the week there was the same big business that has prevailed ever since she became a social fad here, and this week, the end of the season, has a big advance.

Babes in Toyland is another attraction that will finish its engagement in town this week. The company has been playing continuously now for more than a year, and the bookings for the next season are early, and consequently the players need a brief vacation. The Boston will not close, however, for arrangements have been completed to bring in Girls Will Be Girls, which was seen at the Majestic in the Fall.

Wilton Lackaye's engagement at the Hollis in The Pit has only the present week, and then the house will close. The piece has been well received, and Mr. Lackaye's personal success has been unquestioned.

The Isle of Spice has apparently settled down at the Globe for a long run. The business has been very large, and there is evidently a large proportion of Bostonians who like just that sort of a production. There was a special occasion last week when the entire house was brought out by Aleppo Temple, Mystic Shrine, and the red and white fezes in the audience were as picturesque as anything on the stage.

Woodland is another attraction that bids fair to continue for an indefinite period at the Tremont, and it looks as if it could be whipped into shape so as to make another Henry W. Savage triumph. One of the latest interpolations has been The Hot Bird and the Cool Bottle, two new characters played by John Donohue and Mattie Nichols, who have made a hit from the very start.

Buster Brown, too, will continue for an indefinite period if the good favor which it has enjoyed at the Majestic thus far becomes the regular thing. Little Gabriel is a wonder as Buster, and he makes as great a hit as the prank playing urchin as any of the more famous lilliputians from Germany. The company is stronger than it was on the first visit, and the specialties are lively.

An interesting change of play was made at the Castle Square to-night, when Janice Meredith was given for the first time here at popular prices. One of the newcomers for the Summer season is Mace Greenleaf, who has already become a favorite.

Are You a Mason opened to good business at Music Hall and promises to have a big week, after which it will start on a tour of Canada. The cast is entirely different from that which played it for so long at the Museum, but a lively and attractive presentation of the farce is given.

Dad's Girl is a melodrama of old-time interest that seems to be revived at any time to advantage, and the stock company at the Bowdoin Square gave it excellently to-day, with Charlotte Hunt in the title-role. There will be a revival of East Lynne next week.

Wilder D. Quint is the new dramatic and musical editor of the *Journal*. He is one of the best-known newspaper men in Boston and is popular in theatrical circles, for he was one of the collaborators on Miss Petticoats and On Satan's Mount.

Mrs. Frances Hodgson Burnett came to Boston last week, to sail for Europe on the *Romanic*.

Mary Sanders, of the Castle Square Stock company, has arranged to spend the Summer at the Cliff House, Nahant.

W. A. Brady made a flying trip to Boston last week and arranged a considerable amount of business for next season. R. Melville Baker, author of Foxy Grandpa, is going to write A Runaway King, in which De Wolf Hopper will star. Mr. Brady also saw Rev. John Snyder, of Wellesley Hills, who has written Cape Cod Folks, in which Robert Lorraine will be starred. He arranged with the clerical dramatist to go to work at once upon a new play along lines suggested by him, for the use of Grace George.

John L. Ellis, advertising agent of the Grand Opera House, has gone to his home at Easton, Md., for the Summer.

Mark Price has closed his engagement with Nance O'Neil and has gone to Montreal to begin a stock company engagement for the Summer.

Thomas E. Shea left Boston yesterday for his Summer home at Belfast, Me. He will have an almost exclusively standard repertoire next season under his new engagement, for he will present Othello and Richard III, as well as Banished by the King.

White Whittlesey, of The Pit, starts at once for San Francisco after the close of the season here, and will play a long engagement there.

Howell Hansell's own piece, The Man Upstairs, has been elaborated and he may star in it this Fall.

Nance O'Neil's last performance in Boston will be made a testimonial to her. The plan was to give a play to be selected by ballot, but so varied were the requests that it has finally been decided to have scenes from Camille, Judith, The Jewess, Macbeth, and Magda. JAY BENTON.

ST. LOUIS.

Fritzi Scheff—Carle Amusement Company—The Pike Attractions.

(Special to The Mirror.)

ST. LOUIS, May 16.

Fritzi Scheff, in Babette, is the Olympic attraction this week. There is a dash and character about the music in Babette which places the opera higher in the scale than the regulation musical comedy. The principal musical numbers are led by Miss Scheff, Eugene Cowles, Ritchie Ling, Ida Hawley and Josephine Bartlett, supplemented by a large and splendid chorus.

Checkers, which is proving popular, began its second week at the Century last night. Thomas W. Ross, who heads the cast, is a young actor of singularly pleasing methods, and May Vokes is genuinely funny.

York State Folks began the second week of its present engagment at the Grand yesterday afternoon. The play is a remarkably pleasing one and the principals have never done better work.

Those who have seen Quincy Adams Sawyer, which is running indefinitely at the Crawford, praise this interesting rural drama, and it is doing a big business.

At the Imperial Manager Russell is presenting Victory Bateman in Camille. The supporting company includes Edwin Boring, Edwin Connelly, E. B. Bonner, Gray B. Towlar, D. B. Gallery, Edna Judlin, Florence Leslie, Madame Medini Dorothy Vaughn and others.

Kate Claxton in The Two Orphans is the Havlin bill this week.

Delmar Garden still continues to give daily band concerts, with other outdoor attractions. The immense extravaganza, Louisiana, will be put on May 29.

The first performance of a new play by Richard Carle, entitled The Maid and the Mummy, will be given at Temple Theatre, in Alton, Ill., on May 22 with some prominent St. Louisian furnishing the financial backing for the piece. Manager W. M. Sauvage, of Alton, has contracted to furnish the theatre for rehearsals and one evening performance. The play is being backed by J. J. Schlange, President; Richard Carle, Vice-President; Harrison I. Drummond, Treasurer, and J. T. Drummond, Secretary. The name of the company is the Carle Amusement Company. It is said that a good cast has been secured. It is proposed to give the new play in several towns in Illinois before its backers will consent to its appearance in St. Louis. The officers of the company, with the exception of Mr. Carle, are wealthy business men of this city, two of them being millionaires.

The St. Louis Exposition grounds cover an area two miles long and one mile wide. In this vast space one finds fifteen massive palaces, filled with exhibits, notwithstanding the report that they would be half empty. The outdoor features of the big show cover six hundred acres, including one hundred acres of the finest garden landscapes of many nations; the great Philippine display, lying on a promontory of forty-five acres which juts into Lagona de Bay, the marine theatre for South Sea divers, pearl fishers, and strange craft of the Pacific. Anins from northernmost Japan, Patagonian giants, pygmies from South Africa, the Red Negroes of Africa, the Cocopa and the Seri Indians, giant types of primitive races, live in their native habitations outspread on forty acres. The Government bird cage, holding one thousand birds of North America; the great Pike, over one mile long; Jerusalem, the mimic city covering eleven acres, with twenty-two streets and three hundred houses; a model city a half mile long; the Olympic games and the airship contests are a few of the extraordinary features. With the opening of the gates an expenditure of $50,000,000 had been made to produce the marvelous ensemble of the greatest exposition. The United States Government alone contributed ten millions of dollars toward its artistic end and has made a display of all her colonial possessions, in addition to the greatest Government exhibit yet made by this country at any exposition. The exhibit space under roof in the palaces aggregates one hundred and eighty-two acres. Fifty-three foreign Governments are represented and twenty-five of them have erected the most distinctive and most splendid pavilions which they have ever erected at any exposition. Every State in the Union has its pavilion on a great wooded plateau, laying back of the Cascade Gardens. When the exposition shall have vanished, its enduring artistic triumph will be remembered as having been the Cascade Gardens, acknowledged by the experienced exposition visitors to be the loftiest work of art and nature ever done by the hand of man. The exposition by night is a magnificent sight, surpassing all previous displays of illuminative character in the beauty of its ingenuous detail and the tremendous scope of its Olympian picture.

The shows now open on the Pike are: The Tyrolean Alps, the Irish Industrial Exhibition, Hunting in the Ozarks, Streets of Seville, Hagenbeck's Wild Animal Show, Moorish Palace, Glass Weavers, Old St. Louis, Creation, Golden Charlots, the Russian Theatre, Deep Sea Divers, Cairo, the Theatre in Constantinople, Jim Key, the Cliff Dwellers, the Scenic Railway, the Naval Exhibit, the Fire Fighters, the Miniature Railway. The majority of the shows, including Mysterious Asia, Under and Over the Sea, the Statisticum, Fair Japan, Moving Pictures, the Diamond Palace, the Temple of Mirth, Hereafter, Paris and the French Village, Ancient Rome, the Baby Incubators, the Siberian Railway and Russian Village, the Chinese Village, the Esquimaux Village, the Magic Whirlpool, Fairyland, the Galveston Flood, New York to the North Pole, the Boer War, will open within a few days. J. A. NORTON.

PHILADELPHIA.

New German Theatre—Successful Stocks—Summer Parks Opening.

(Special to The Mirror.)

PHILADELPHIA, May 16.

All of our first-class theatres are now closed for the season, and from present appearances the Fall openings will be delayed until late in September.

The German Theatre Realty Company has been organized and is now soliciting stock subscriptions to build a new German Theatre on the recently purchased site at the corner of Franklin Street and Girard Avenue for $42,500. It will cost $150,000 to erect the theatre according to our strict building laws.

The China Doll is still kept at the Walnut Street Theatre in spite of extremely bad business.

At the Grand Opera House this week Kellar, the magician, plays a return engagement, opening to excellent patronage. The Governor's Son comes for the week of May 23, which ends the season.

Miss Bob White continues at the Park Theatre to satisfactory patronage, and will hold the boards for an indefinite period. This evening is "Spenser Night," in honor of the author and composer, introducing melodies from his noted compositions. The 775th performance, May 30, will be celebrated by the distribution of souvenirs.

The Black Hand, a melodrama by W. B. Hurst, received its first representation in this city this evening at the National Theatre, under the direction of Thomas W. Broadhurst. The plot depicts a story of feudal life in the Kentucky hills. The play is well acted by a talented cast, with appropriate scenic surroundings. A colored organization called the Policy Players in A Bogus Prince, follows May 23.

Joseph Santley is at the People's Theatre this week with his play, From Rags to Riches. Out of the Fold May 23.

Mamie Fleming and her stock company at the Kensington Theatre appear for the week in The Power of Wealth. She remains for the week of May 23 with The Two Orphans, which will likely close the season.

The Bijou Theatre Stock company is meeting with merited success in its weekly offering of noted plays. This week the play is Needles and Pins, handsomely staged and finely acted, with Frank McIntyre added to the company. Lord Chumley May 23.

Forepaugh's Theatre Stock company deserve special mention for their creditable work this week in The Two Orphans, as also the management for the elaborate scenic mountings. George W. Barbier enacts the Chevalier, Cardline Franklin is Louise, and Leonora Von Ottinger Henrietta. The Sign of the Four May 23.

Darcy and Speck's Stock company at the Standard Theatre is in the last week of the season. A Ragged Hero, with Hal Brown and the original scenery is the attraction to fair returns.

Pawnee Bill's Wild West Show is booked to open in this city May 23 for a week's stay.

Dumont's Minstrels have closed their season at the Eleventh Street Opera House and started today for a several week's tour through the State.

The Parks.—Washington Park was the first to open the season May 14, with the Roman Imperial Band. Willow Grove, with the Banda Rossa, opens May 28. S. FRENNBROOM.

WASHINGTON.

Robert Downing's New Attraction, Mona—Gossip of the Theatres.

(Special to The Mirror.)

WASHINGTON, May 16.

Mona, the new one-act play by Clem Hyatt and Morgan A. Sherwood, produced for the first time at the National Theatre last Thursday night in the triple bill presented by Robert Downing and company was a distinct success, and Minnie Roberto Downing, the daughter of the tragedian, a thoroughly trained and talented young actress, who made her Washington debut, won an artistic triumph in the title-role. It is a forty-minute play, every moment of which is interesting. The argument follows the lines of Pygmalion and Galatea, but instead of the marble the canvas is presented. The cast was: Paul Livingston, James T. Galloway; Andy, George Leonard; Messenger, Master Galloway; Mrs. Livingston, Marie Ursula Nordstrom; Mona, Minnie Roberto Downing. Morgan A. Sherwood's mounting was a masterpiece, a prettier picture of an artist's studio I have never seen upon the stage. His twenty-foot oval gold picture frame, with its radiating lights and effects that brought the living model to the front from a well defined outline to a full realization, justly merited the strong outburst of approval from the large audiences. Robert Downing renewed success in the arena scene in The Gladiator, and appeared in the strong part of the Archbishop of Rouen in Joan of Arc, a condensed version, that presented the seven strong scenes and realistic burning.

The Edwin Arden Stock company's season had substantial recognition last week at the Columbia and an excellent business was done. Prince Karl is to-night's offering to a big house, Edwin Arden displaying surprisingly unknown versatility in the title-role, and Mabel Roebuck makes her appearance with decided success as Mrs. Florence Arnheim Lowell. The night is an enjoyable one, the occasion being a benefit to the Potomac Boat Club. A Gilded Fool for next week.

The second week of comic opera at the Lafayette Square by the Aborn Opera company, which opens to a crowded auditorium, presents The Fortune Teller with Grace Orr Myers in the leading role, supported by last week's company, reinforced by the appearance of Phil Branson for the comedy part of the Count Berezowski. The Wizard of the Nile is the coming announcement.

The Worst Woman in London is the Academy of Music attraction, opening to-night to an excellent attendance. R. G. Crearin's capable company is headed by Bessie Toner, who is a decided success in the leading role, and embraces Ida Glenn, Hattie Neville, James Kirkwood, John E. Mackin, A. Francis Lenz, and Frank H. Fay. Next week, The Queen of the White Slaves.

The closing week of the season at the Empire continues a colored organization, known as the Policy Players, in an operatic and vaudeville skit, entitled A Bogus Prince. JOHN T. WARDE.

PITTSBURGH.

Charles Richman with the Grand Stock Company—The Bostonians and Circus.

(Special to The Mirror.)

PITTSBURGH, May 16.

The stock company at the Grand presented Diplomacy to-day before fair sized audiences. Charles J. Richman played the role of Henry Beaucierc and Minnie Seligman as the Countess Zicka displayed her emotional power. Charles Wyngate, Robert Wayne, William McVay, Charles Abbe, Harry Byers, Dennie Harris, Minna Phillips, Alice Gale, and Emma Dunn, all did splendidly. Business has only been fairly good thus far. Next week will close the season, when Mr. Richman's new play, The Genius, will be given for the first time on any stage.

The Queen of the Highway is again seen at the Bijou, where to-day's audiences were of good size. From Rags to Riches follows.

The Bostonians began their third and last week at the Nixon to-night, presenting The Queen of Laughter. Business has only been fair during the engagement. Savage's English Grand Opera company commences a two weeks' engagement next week. The week of June 6 Damon and Pythias will be given for the benefit of the local Knights of Pythias. Lizzie Hudson Collier, William G. Beach, Edward Poland, Lida McMillan, and Sheridan Block will play the prominent roles.

Barnum and Bailey's Great Show will spread its canvas on the old Stock Yard site in the East End on Wednesday for two days.

Kennywood Park opened yesterday with many new attractions. The Croatian Orchestra is this week's special attraction.

A Fair Rebel will be played at the Duquesne Theatre next week for the benefit of General Alexander Hay's Post, 3, G. A. R. Eva Taylor will head the cast. G. Stuart Brodick, of this city, will stage the production.

Last week Charles Richman was called upon to make a speech every night at the Grand, while Victor Mapes, the author of Captain Barrington, who was the guest of Mr. Richman during the fore part of the week, was also called before the curtain, when he highly praised the present company for its work and Manager Davis for his enterprise.

Manager R. M. Gulick, of the Bijou, states that his house may probably remain open through the Summer, as attractions are booked until the middle of July and the regular season opens Aug. 1. ALBERT S. L. HEWES.

CINCINNATI.

The Season at Its Last Gasp—Doings of the Week.

(Special to The Mirror.)

CINCINNATI, May 16.

The Lyceum, Robinson's and the Walnut closed their seasons Saturday night, leaving the Grand and the vaudeville houses alone in the field, and of these the Columbia closes with this week.

The biennial May Festival, which opened last Wednesday and closed on Saturday night, was one of the most successful in the long line of musical events of that nature ever given in this city.

In spite of the lateness of the season and strong opposition of the May Festival, Marie Cahill, in Nancy Brown, attracted good patronage last week at the Grand. Her season closed with her last performance here.

Viola Allen is at the Grand to-night with her splendid production of Twelfth Night, which is the first Shakespearean production of the season in this city. Kirk La Shelle's Checkers follows.

John Weber and his band drew a good-sized

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GREGORY ENGAGEMENTS

audience at their Music Hall concert last night. The same organization is shortly to be heard at the World's Fair.

The first Summer park in the field is Chester, which opened its gates to the public yesterday with numerous attractions, including a vaudeville bill of unusual merit. H. A. SUTTON.

BALTIMORE.

Rose Melville—Opera, Stock Company, Melodrama and Band Concerts.

(Special to The Mirror.)

BALTIMORE, May 16.

The Idol's Eye is at the Academy of Music this evening. Next week, The Wedding Day.

The attraction at the Maryland is Rose Melville in Sis Hopkins.

A Rabbit's Foot is at the Bijou. The stock company gives a satisfactory performance.

The Holliday Street has The Queen of the White Slaves. The underline is On the Bridge at Midnight.

The United States Marine Band closed its engagement at the Lyric on Saturday night last. Beginning this evening, the United States Naval Academy Band from Annapolis will continue the pop. concerts for five days.

The New Electric Park opened this evening. During the season vaudeville entertainments will be given. HAROLD RUTLEDGE.

ENGAGEMENTS

Coralie Clifton has engaged the Baroness von Ziefer to sing in her Thelma company, which includes Roy Applegate, Charles C. Bartling, James J. Morrison, B. W. Carpenter, H. H. Whall, Frank M. Rainger, Harry Dickeson (advance), Martha Beaufort, and Kathryn Wayne.

W. H. Starkey, of the Harris-Parkinson Stock company, has signed with the same company for next season.

A. W. Stone, by Eduard Waldmann, as stage-manager and to play Utterson for the Spring tour of Dr. Jekyll and Mr. Hyde.

Harry S. Robinson, for the run of Quincy Adams Sawyer in St. Louis during the fair.

William Desmond, as leading man for Summer season of Grand Opera House Stock company, at Los Angeles, Cal.

Frederick Montague, as leading man of the Columbus Stock, Chicago, opening May 1.

Archie McDonald, by Robert B. Mantell, as master carpenter.

DATES AHEAD.

(Received too late for classification.)

A ROYAL SLAVE (Eastern; H. Gordon, mgr.): Columbus, Ind., May 17, Bloomfield 18, Olney, Ill., 19, Mt. Vernon 20, Pittsfield 21, Peoria 22, Kewanee 23, Freeport 24, Dixon 25.
ADAM'S, JAS. R., FIRE SHOW: Luna Park, Coney Island, May 14—indefinite.
BEALL, JESSIE (Geo. Barron, mgr.): Hallshead, Pa., May 16-18, Norwich, N. Y., 19-21.
FIELD'S, AL. G., MINSTRELS (Edward Conard, mgr.): Brainerd, Minn., May 18, West Superior, Wis., 19, Duluth, Minn., 20, 21, Calumet 23, Hancock 24, Ishpeming 25.
FRANKLIN STOCK (B. T. Simpson, mgr.): Hot Springs, Ark., May 16-22, Texarkana 23-29.
GORMAND AND FORD (B. H. Mills, mgr.): Bennington, Vt., May 16-23.
HELD, ANNA: Kansas City, Mo., May 16-18, St. Joseph 19, Omaha, Neb., 20, 21.
HERBERT, VICTOR, ORCHESTRA (W. B. Clayton, mgr.): Buffalo, N. Y., May 23-June 4.
IMPERIAL MARINE BAND (Geo. N. Loomis, mgr.): Toledo, O., May 17, Erie, Pa., 18, Buffalo, N. Y., 19-22, Columbus, O., 23, Wheeling, W. Va., 25.
MALLORY, CLIFTON: Emporium, Pa., May 23, 24.
ROGERS BROTHERS: Stockton, Cal., May 17, Sacramento 18, Portland, Ore., 20, 21.
ROYAL MARINE BAND: New York city May 16-21.
THE HEART OF TEXAS (Allan Villair, mgr.): Deseronto, Can., May 18, Picton 19, Trenton 20.
THE MAID AND THE MUMMY: Chicago, Ill., May 16-June 4.
THE PRINCE OF PILSEN: London, Eng., May 14—indefinite.
VAN STUDDIFORD, GRACE: Troy, N. Y., May 17, Rochester 18, 19, Syracuse 20, Utica 21.
WILBUR OPERA (W. H. Fullwood, mgr.): New Haven, Conn., May 16-21, Springfield, Mass., 23—indefinite.

OPEN TIME.

INDIANA.—Middletown—Elliott Opera House, May.
MICHIGAN.—Battle Creek—Post Theatre, May 23, 25, 30, 31, June 1-4, 6-9, 14-16.
NEW YORK.—Amsterdam—Opera House, May.
OHIO.—Kenton—Dickson's Grand, May 23-27, 30, 31, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.
PENNSYLVANIA.—Columbia—Opera House, May 23-28, 30-June 1.
WEST VIRGINIA.—Martinsburg—Central Opera House, May.

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Members of the profession may subscribe for THE MIRROR *from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. Addresses changed as often as desired.*

TO CORRESPONDENTS.

Owing to the fact that Memorial Day, May 30, will occur on Monday, THE MIRROR *to be dated June 4 will go to press earlier than usual. Correspondents, therefore, must forward their letters for the week beginning May 23 at least twenty-four hours in advance of the usual time.*

TO ADVERTISERS.

THE MIRROR to be dated June 4 will go to press earlier than usual, owing to the fact that Memorial Day, a legal holiday, will occur on Monday, May 30. Advertisers will please note that advertisements for the last page cannot be received for that number later than noon of Friday, May 27, and that the last advertising pages will close at noon of the following day. THE MIRROR *will be published on Tuesday (May 31), as usual.*

A POWERFUL SOCIETY.

THAT the French Society of the Rights of Dramatic Authors is a powerful organization may be seen from its dealing with an attempt to "syndicate" certain theatres in Paris, as a result of which controversies in the courts are now on.

The attempt to form a trust with several Paris theatres as its basis was made by a banker, M. ROY, and two managers. The banker, seeing that the Opera Bouffes, after a long run of ill luck, was on the verge of bankruptcy, bought the lease of the house and proposed to the shareholders of two more successful theatres, the Athénée and the Folies Dramatiques, that a new company be formed to run the three theatres under one system, thus combining in one management these houses of similar attractions, the managers of the three houses to figure in the combination as directors as of a corporation.

At this juncture the Society of the Rights of Dramatic Authors learned of the plan, and announced its purpose to withhold plays from the houses if the management carried out its purpose to run them jointly. The banker has engaged a leading French lawyer to fight the authors' society in the courts, but pending the trial of the case another complication involving a fourth theatre has arisen. The manager of the Gymnase, finding himself embarrassed by certain restrictions in his agreement, decided to close the affairs of the company controlling that theatre and form another on lines more favorable to him. Acting on his knowledge of the interest of the banker in theatrical speculation, he applied to M. ROY for assistance. The banker accepted the overture, and made proposals that the manager of the Gymnase considered to be of exceptional advantage; but again the Society of the Rights of Dramatic Authors intervened, and threatened a cancellation of its agreement with the Gymnase manager if he should enter into a combination with the banker. At this the manager retired from his agreement with the banker, who, having made all arrangements for floating a new company, has brought a suit against the manager for breach of contract and for damages.

It is needless to say that a unique interest attaches to these controversies, or that their outcome will be eagerly looked for. Incidentally, the Society of the Rights of Dramatic Authors may be said to hold an exceptionally strong position in its relation to the theatres of Paris. Its powers have been considered conclusive, for one of its laws is to the effect that no member of it shall produce any dramatic work, ancient or modern in subject, on any stage whose manager has no contract with the Society. Moreover, it claims twelve per cent. of the gross receipts of any theatre with which it holds a contract, without reference to the ownership or authorship of any piece upon which the theatre may depend for its income at any time. Thus the Society would collect its income from any theatre with which it had a contract even if the theatre should play a foreign star in a play by a foreign author for which the theatre would have to make an additional pecuniary arrangement. The controversy between a would-be syndicate and a Society so powerful—since it practically controls the source of supply to the French theatres—among other things will make plain the French laws as they may relate to the subject.

A NOVELTY OF CENSORSHIP.

THE Lord Chamberlain of England, who in his office includes the censorship of plays, has made a ruling that has caused much discussion and more or less apprehension on the part of managers and authors concerned in plays and music pieces of the classes in which frequent changes may be made with a view to their improvement, or by privileged comedians or other performers of wit to whom what is known as the "gag" interpolated on the inspiration of the moment is a dear device.

In other words, the "gag" and the encore verse are in danger of official interference, for the Lord Chamberlain has ruled that the introduction of new matter into a play after it has been passed upon and approved by the censor "makes the inspection by that official of very little value." One writer in London asks a question between the lines of which may be read an incidental contempt for the censorship that is shared by many persons of intelligence, who hold that the inspection of plays in the Lord Chamberlain's office is a function that long ago should have become obsolete. "What is the good of a censor solemnly considering a play and giving his sanction to its performance," asks this writer, "when he is fully aware that in all human probability every line of that play will be altered in three months' time, every song will be changed, and possibly new characters will be introduced and old ones cut out? Of course, it is a melancholy farce."

The regulations provide that "a copy of every new piece or alterations of old pieces intended to be produced are to be forwarded for license to the Examiner of Plays seven clear days before such intended production." While this ruling is of little or no consequence to the producers of the better class of dramas beyond some inconvenience and delay, it would strike managers of musical and like pieces of transitional form embarrassingly, and its working will be watched with interest by all concerned in the theatre. Beyond this, the growing antagonism to the English censorship, which has been repeatedly attacked for gross inconsistencies in its permission of certain plays and its ban upon others, will find in this ruling fresh material to strengthen the holding of those who contend that the censorship is pettily mischievous as well as a menace to artistic freedom.

THE THEATRICAL FAILURE.

Editorial, Public Ledger, Philadelphia, May 19.

The most uninteresting and unprofitable theatrical season within memory has come to an end by mere inanition. There was so little vitality remaining in it that playgoers scarcely noticed when the end actually came. A few theatres remain open here and there, and a few shows remain "upon the road," but the season of high-priced houses is practically closed, much earlier than usual, though the Winter weather was unusually prolonged. And the history of the season has been mainly a history of failure.

No doubt some physical causes contributed to the general breakdown. The Iroquois Theatre fire, with its various panicky consequences, was one of these elements of disaster; but the failure of the season was recognized before that. It had failed because the consolidation of amusement enterprises under one control had not answered the theoretical expectations on which it was based, and had proved incapable of supplying the hundreds or thousands of playhouses throughout the country with dramatic entertainments that would attract and hold the popular interest, or at prices which the public was willing to pay. It was the old story of "taxing the traffic all that it would bear," and the traffic broke down under it.

Theoretically, there should be economy in consolidation and centralized control; practically, the administration takes all the profits and the drama is starved. Moreover, it is not possible to "standardize" all dramatic products, so that one uniform quality shall be equally adapted to every community. The method of the syndicate takes no account of the tastes and interests of particular communities or classes. The "booking" is done on interested motives only, that exclude all artistic discrimination, and playgoers everywhere have been so constantly disappointed and perplexed that they have lost their interest in the theatre. The dramatist and the actor, the producing manager and the resident manager, if not of the syndicate, have all thus suffered, and the whole business is in a state of demoralization the like of which has not been known since the development of the "trust" began.

Nor is there any immediate relief in sight. As business men, the syndicate managers may feel compelled to strengthen their "attractions" for another season, but the causes which have led to the failure of their system will not be thereby removed. Being without artistic purpose or invention themselves, and yet holding the power to levy their percentages on all artistic production or to exclude it entirely, the method they have followed is the only one they know, and they will allow no other while their organization holds together. When it falls to pieces something may be done to revive the interests of the drama.

NOTES OF NEW THEATRES.

The old Auditorium at Memphis, Tenn., remodeled, rebuilt and modernized, was thrown open to the public under the name of the Bijou April 4. The seating capacity is 2,000, which includes eight roomy logos of eight chairs each. The stage is 51 x 66 feet, with a 38-foot opening and 53-foot fly loft. The decorations are in white and gold. Modern fire protection, steel ceilings, asbestos curtain and ample fire escapes prevail. The theatre is one of the Stair and Havlin circuit and is under the general management of Jake Wells, with Benjamin M. Stainback as local manager.

The Grand Opera House, a new theatre at Bluffton, Ind., is now open, Our New Minister being the initial attraction. Charles De La Cour is the manager.

Wingfield, Clifford and Rowland have leased for a term of years the new modern ground floor theatre now in course of construction at Waukegan, Ill. This beautiful theatre, which will cost over $40,000, will be modern in every detail—ground floor, lighted by electricity, with a seating capacity of 1,100, eight boxes and a stage thoroughly equipped to accommodate productions of any magnitude. The theatre is to be completed by Aug. 15. Waukegan is one of the most promising cities in Illinois, thirty-six miles north of Chicago. It has been without a theatre of any kind for the past three years.

The New Clarksdale (Miss.) Theatre has been leased for the coming season by H. L. Ward, a prominent business man of that city. The house is now being thoroughly renovated, and will be considerably enlarged and improved.

The New Auditorium Theatre, at Hot Springs, Ark., was recently opened. It has been leased by E. S. Brigham, who also controls the Grand Opera House, in Hot Springs. The New Auditorium has a very large seating capacity, which includes 800 seats on the first floor, 500 on the second, 550 on the third, and the boxes 80. The stage is 50 x 70.

Recently a deal was consummated by which the Cambria Theatre, Johnstown, Pa., was sold by its owner, I. C. Mishler, of Trenton, N. J., to Harry Scherer, the resident manager, and Joseph Kelly, both of Johnstown. The price paid was $60,000. An additional $3,000 was paid for the bill posting business connected with the theatre. Mr. Mishler will continue to book for the house as heretofore. Over $6,000 will be spent in improvements by the new owners, among which will be three new exits. The new owners will gain possession June 1. The new asbestos curtain has already been put in place.

V. H. Shelton, of Waxahachie, Texas, is building a new theatre in that town. It is the first Waxahachie has ever had, and will be completed by July. Mr. Shelton informs THE MIRROR. It will be in the heart of the town, and up to date in all respects. Its seating capacity will be 1,000, with a stage 28 x 48, a dress circle and balcony, and scenery painted by Kansas City artists. Mr. Shelton will manage the house.

The Kensington Theatre, in Philadelphia, will be rebuilt this Summer. It will be a ground floor theatre with a seating capacity of nearly 2,000, and will be known as Hart's New Theatre.

M. E. Rice, of Fort Wayne, Ind., has sold his theatre in Huntington, W. Va., to C. C. Beeber, of Williamsport, Pa., and has begun work on his new house in Fort Wayne, having secured the best location in that city for it. It will be built by George H. Johnston and be up-to-date in every particular, with a large seating capacity and a bigger stage than Fort Wayne has ever known.

QUESTIONS ANSWERED.

V. E. R.: James K. Hackett never played Sherlock Holmes.

E. EVERTS: 1. As the season is over, he is possibly resting. 2. Write to him, care of THE MIRROR.

L. J. HOZRNER: 1. No doubt. 2. He revived it in New York about fifteen years ago. 3. He first did it in London.

J. E. H., New York: Your question concerns a private business arrangement between the parties interested and cannot be answered in this column.

L. A. D. W., Middletown, Conn.: When in New York call on an agent. If not in New York, call on the stage manager of any light opera company that is in or near your town, and he will test your voice on the stage at rehearsal.

AMONG THE DRAMATISTS.

William Sherlock, of the Mrs. Wiggs company, has written a play entitled Cumberland Gap, which is to be produced next season. He wants to have Thurston Hall play the leading part, but he has signed for another year in Mrs. Wiggs, which will open its New York season at the Savoy on Sept. 19.

Arnold Reeves, author of The Shepherd King, will have a new melodrama produced by A. H. Woods, at Pittsburgh, early in June.

The Dalia Llama is the name of a new comic opera that will have its first presentation at Keokuk, Ia., in June. It was composed by William N. S. Ivins, of Keokuk, and Robert Graham Taber. A company of seventy of the best musicians and singers in Keokuk has been organized for a tour of several cities in Iowa and Illinois and if successful, the piece will be taken to New York in the Fall for a professional run. The scene of the opera is laid in Thibet and concerns the tour of a newspaper man in that country. The choruses are made up of priests, Chinese soldiers, attendants, etc.

In a play to be written by the Rev. John Snyder, pastor of a Unitarian church at Wellesley Hills, Mass., Grace George is to star next season.

ACTORS' SOCIETY BUILDING FUND.

The Building Fund of the Actors' Society reached, last Saturday evening, the sum of $2,221.84. The subscribers during the week were as follows:

Applebee, Jack, $1; Alter, Lottie, $1.
Belradorf, Joseph, $5; Bingham, Lloyd, $5; Bloomquest, George, $1; Boshell, Ada, $1; Bowles, Donald, $1; Brenon, Herbert, $1.
Callee, Myron, $2; Contribution Box, 56 cents; Crompton, W. H., $5; Crosby, Charles H., $1.
Dark, Stanley, $1; Dixey, Henry E., $1.
Elvell, A., $10; Eville, William, $1.
Fallon, Thomas F., $1; Fortier, Herbert, $10.
Haddock, W. F., $1; Harris, Al., $1; Hawk, Henry, $1; Henry, Leon, $1; Howell, Guy, $1; Hyman, Robert, $2.
Jewett, Henry, $5.
Kendall, Mrs. Ezra, $1; Kennedy, Elizabeth, $5; "Kitty, The," $5.
Ladd, Stephen, $5; Lockette, Mattie, $2; Lyon, Frank A., $2.
Morrison, Louis F., $1; Murray, Francis, $2; Murray, Robert, $10; Murray, Thomas, $10.
New National Hotel, St. Louis, $5.
Pratt, Jeremiah, $10.
Roccardi, Albert, $2.
Shaw, Harold M., $1; Shaw, Myrtle Chapman, $1; Schaeffer, George, $1; Selbie, Evelyn, $1; Seymour, Lillian, $2; Steppling, John, $5.
Thompson, W. C., $2; Toland, Hugo, $1; Treasurer Windsor Trust Company, $1; Tulley, William A., $2.
Vallentine, Louise, $1.
Woodruff, Henry, $10, Woods, Murry, $2.

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ARTFUL AUTOMOTION. By Arthur Law.
BACHELOR BIRD'S ROMANCE. By Lucy Nelson Whitfield.
A BONDMAN'S DREAM. By L. S. Church.
COMPLETE SURRENDER. By Fred J. Beaman.
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DIPLOMATS. By Ben Lowen.
FLUTE OF PAN. By John Oliver Hobbes.
FLYING VISIT. By Arthur Law.
HAMNET. By John Lane Connor.
HAPPY BUNGALOW. By Arthur Law.
HANS AND FRITZ. By Reginald Kennaman.
THE HOLY CITY. By Thomas W. Broadhurst.
JACK'S VISITORS. By Lillian Stair Schreiner.
JERUSALEM. By Clarence Bennett.
LA DOVA. By M. G. De Dombasle.
LEVINSKY'S LUCK. By C. T. Dazey.
LIEBE UND GLUCK. By C. Mengewein.
NICK CARTER. By S. Reed.
ONE HUNDRED POUNDS REWARD. By Arthur Law.
RAT. By Harold Heaton.
THE RAVEN. By George C. Hazelton, Jr.
RECEIPT FOR $10,000. By William F. Cattell.
RUINED LIFE. By Lizzie May Elwyn.
SHE'S HIS WIFE. By J. H. Greene.
SILVER LINING. By Alice Barnicot; music by L. Mauran Bloodgood.
SIS HOPKINS' SISTER. By Samuel Marcus Young.
SOLDIER OF FRANCE. By C. G. Barr and L. V. Owen.
STRANGE HOST. By Arthur Law.
THE TELEPHONE. By C. L. F.
THAT BLACK CAT. By Bert C. Rawley.
TIP ON WHEAT. By Howard Amesbury.
TREASURE TROVE. By Arthur Law.
UNCLE SAM'S COOKS. By Lizzie May Elwyn.
UNION BANK ROBBERY. By Joseph A. McGinley.
WHISTLING GIRL. By John M. Pryse; music by Wenzel A. Rabock.
ZIRILLA. By J. August Goerdeler.

CURRENT AMUSEMENTS

Week ending May 21.

ACADEMY OF MUSIC—Two Little Sailor Boys—3d week—17 to 24 times.
AMERICAN—Closed.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—24th week—167 to 173 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—13th week—98 to 106 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Piff, Paff, Pouff—7th week—50 to 57 times.
CIRCLE—Vaudeville.
CRITERION—William Collier in The Dictator—6th week—49 to 56 times.
CRYSTAL GARDENS—Closed.
DALY'S—Closed.
DEWEY—Utopian Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Julia Marlowe in Ingomar—1st week—1 to 8 times.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Amelia Bingham in The Frisky Mrs. Johnson—1 to 8 times.
GOTHAM—Reilly and Woods' Own.
GRAND OPERA HOUSE—Wedded and Parted.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—A Venetian Romance—3d week—15 to 21 times.
LONDON—Metropolitan Burlesquers.
LYCEUM—Closed.
LYRIC—De Wolf Hopper in Wang—5th week—29 to 35 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Charles A. Bigelow in The Man from China—3d week—17 to 24 times.
MANHATTAN—Closed.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Out of the Fold.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Vanity Fair Burlesquers.
MINER'S EIGHTH AVENUE—Dainty Duchess.
MURRAY HILL—Henry V. Donnelly Stock company in Starr's Girl.
NEW AMSTERDAM—Weber and Fields in Whoop-De-Doo—1st week—1 to 7 times.
NEW GRAND—Hebrew Drama.
NEW STAR—Yon Yonson.
NEW YORK—Wizard of Oz—48 times plus 3d week—17 to 24 times.
OLYMPIC—Closed.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—The Club Friend.
PROCTOR'S FIFTH-EIGHTH STREET—The Heart of Maryland.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—When We Were Twenty-one.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Elizabeth Tyree in Tit for Tat—4th week—24 to 31 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Tracy the Bandit.
VAUDEVILLE—Closed.
VICTORIA—Vaudeville.
WALLACK'S—The County Chairman—26th week—205 to 212 times.
WEBER AND FIELDS—Closed.
WEST END—Rip Van Winkle.
WINDSOR—Closed.

THE USHER

William Winter expects to visit California a few weeks hence, to be present at the wedding of his daughter, Viola, who has passed a year at Mentone with Mrs. Winter and her invalid brother. Mr. Winter has promised to deliver a poem before he leaves at the cornerstone ceremonies of the new Borough Building at St. George, Staten Island.

Mary Mannering returned from her tour to the Pacific Coast a few days ago, looking as fresh as if she had come from a holiday instead of an arduous season of travel. With her husband, Mr. Hackett, she will leave the latter part of this week for a fortnight at the Canadian Shooting and Fishing Club, near Quebec, of which they are members.

Mr. and Mrs. Hackett have not yet decided definitely whether or not they will follow their usual custom of passing the Summer abroad this year. Their plans for next season are completed. Mrs. Hackett will appear in a new play by Justin Huntley McCarthy. Mr. Hackett will have a dramatization of the new Churchill romance, which is laid in the Louisiana Purchase period, and he is being urged to make a revival of that most successful of romantic plays, The Prisoner of Zenda.

A writer in THE MIRROR erred recently in naming Tommy Russell as the original Little Lord Fauntleroy. The first representative of that part was Elsie Leslie.

Frederick Warde spoke from the pulpit of a Toledo church not long ago on the relations of the church and the stage. Among other things he said:

You complain of the quality of the plays you get, but it is your own fault if you get poor ones. The manager is in the business for the money there is in it. He presents just what the public demands. Don't blame us if you get plays of low moral tone. There is no one at fault but the public.

A Western editor takes issue with Mr. Warde in this: "If the stage is a teacher it should always take the initiative in all things pure and good. If a manager presents plays of a low moral tone he loses sight of the degrading effect upon the people, and does so for the money there is in it. Frequently, the people vehemently protest against the act of some manager who, without consulting them, debases his theatre with such plays. They never grow tired of the plays of Shakespeare, Goldsmith, Schiller, Sheridan, Bulwer, Scott, Wallace and others. Certainly, Joseph Jefferson never plays Rip Van Winkle to empty houses. Mr. Warde cannot prove his case."

Nobody, except the occasional crank, pretends that it is the purpose of the stage to teach, any more than it is the purpose of the painter, the sculptor or the novelist. The ethical value of the drama is incidental, as in other arts that furnish a mental stimulus, inculcate the knowledge and love of beauty, refine the appreciation and stir the higher emotions of civilized mankind. It furnishes studies of life and its complexities and this is interesting and no doubt morally benefical, but the stage must not be looked upon primarily as a teacher, or it becomes a distorted and nondescript thing.

The public is largely to blame and the manager is somewhat to blame for the conditions Mr. Warde and the Western editor have discussed. The public is guilty when it gives support in any degree to managers that ponder to a debased artistic taste.

There is no legitimate place in the drama for "plays of low moral tone," any more than there is a place in pictorial art for obscene paintings or in fiction for licentious novels.

It is not necessary to prove that a play is immoral to place it outside the pale—an immoral play is invariably false to the requirements of art.

The editor's knowledge of the contemporary stage evidently is remote when he catalogues the authors of whose works "the people never grow tired." Shakespeare's plays, when they are notably acted and mounted draw, to be sure; but Schiller is practically unknown to American playgoers; Sheridan is rarely acted; Bulwer is obsolete—and deservedly so; while Scott and Wallace (whoever Wallace may be) are strangers to the footlights.

Jefferson still draws in Rip Van Winkle because he has been a fine artist and he is the happy possessor of an irresistible personality, and also because the younger generation each succeeding year fears it may be the last opportunity to witness the perennial comedian's most famous characterization. But it is not because Rip Van Winkle possesses vitality as a play or because it is ennobling or teaches a moral that it remains a fixture.

Our Western friend should revise himself up to date.

G. W. Writes: "The manager of a one-night stand company purposes to close his season on Sunday night with the usual weekly salaries paid at the close of the last performance. Sunday night performances are not customary with us, and in case of an open night we are docked one-sixth. Should this Sunday night be considered the beginning of a new week and the company paid as for an extra performance?" In the circumstances stated the company are, of course, entitled to an extra night's salary.

Brains rule the Paris stage. That was proved when the Society of Dramatic Authors recently scotched the attempt of certain persons to organize a theatrical trust in that city. Over here we are accustomed to see the money-changers running the temple of the drama to suit themselves. The French authors have used their power of control to prevent a similar situation there. The fact that they possess that power is in itself proof positive that the equilibrium of dramatic art has not been destroyed in France.

According to the annual report of the treasurer the expenditures of the Actors' Fund the past year were more than $22,000 in excess of the receipts. From all sources the Fund's revenues were $22,531, while the disbursements were $44,911. There was paid for the maintenance of the Home $9,361, and for the care of the sick, relief of the destitute and burials, $27,140 was expended. The deficit was partly occasioned by the falling off in benefits, from which less than $7,000 was received. The Fund's cash balance and investments, although reduced, amount to the comfortable figure of $143,858; but it is evident that means of securing a fixed income of from $45,000 to $50,000 a year must be devised sooner or later to insure the Fund's permanent existence.

MRS. DE MILLE BACK FROM ABROAD.

Mrs. H. C. De Mille, who since last January has been established in this city as an author's representative and as sole manager of the De Mille-Belasco plays, returned last Friday from a brief, busy and successful visit to London. None of the pessimism of failure that prevails at present in the theatrical world was to be found in the asmosphere of Mrs. De Mille's office, in the Knickerbocker Theatre Building, when a MIRROR representative called there yesterday morning. On the contrary, the air seemed charged with optimism, and the centre of the optimistic radiation was Mrs. De Mille herself.

"I was in London only thirteen days," said Mrs. De Mille, coming to the point at once, "but every moment of my time there was profitable in cash and in encouragement. I set out on short notice on April 13, with the intention of seeing Mr. and Mrs. Forbes Robertson in London and interesting them in a play by an American author whose representative I am. Here is the result: A contract signed and sealed, with a good round sum for advance royalties already in the author's pocket. Mr. Robertson will produce the play either in England or here in New York next January. The denouement of the comedy is particularly novel, and it is altogether a splendidly built play."

Mrs. De Mille's estimate of a play in manuscript is, by the way, apt to be more nearly right than that of the majority of professional play readers. During the ten years that Mr. De Mille and Mr. Belasco worked together, turning out their series of successes, Mrs. De Mille was called upon to hear every scene the moment it was finished. Thus she had the finest sort of training in the difficult art of judging stage values from manuscript. A. M. Palmer once said that if Mrs. De Mille could not tell a good play when she read it nobody could.

"While abroad," continued Mrs. De Mille, "I established offices in London and in Paris, the latter under the management of Mr. De Senechal. Also I placed plays for consideration with Sir Charles Wyndham, Arthur Bouchier and other well-known actor-managers, and the prospects seem good with all of them. For the sake of fair exchange I brought back with me several plays written in England, though all of them are by Americans. The most important is a very clever musical comedy, the libretto of which is by an American and the music by the late Meyer Lutz, whose work has long been favorably known in this country. In London I saw all the new productions at the theatres, and met socially a host of prominent people of the artistic world, including delightful Israel Zangwill and his still more delightful wife.

"In relation to my enterprise as a representative of dramatic authors, I want to say that I shall devote myself almost exclusively to American authors and their works. There is as much talent right here at home as there is abroad in the art of playwriting. I read every play that is sent to me, but, of course, I undertake to place only such as are really worth while. I want managers to continue to feel—as I am happy to know many of them do now—that when they receive a play from me it is worthy of their serious attention. And I will guarantee that I can match every European success with an equally good play from the brain and hand of an American playwright."

Photo by Sarony. MARY LOUISE CLOWES.

HENRY V. DONNELLY.

Henry V. Donnelly, whose likeness appears on the first page, has won, during the past half dozen seasons, the distinction of being the foremost stock company manager in New York city. For six years his stock company at the Murray Hill Theatre has held sway—with great profit to himself and great profit to the theatregoers of the city.

The establishment of the company in popular favor was difficult and expensive, but once fairly launched it soon became an institution of prominence in the theatrical life of New York. Through the agency of the Donnelly Stock company the younger generation of playgoers has had opportunity to become acquainted with the standard repertoire of the English drama; old playgoers have been enabled to see again the plays that impressed them in the past, and not infrequently patrons of the drama at large have been treated to very recent Broadway successes at a moderate price.

Mr. Donnelly has kept his organization up to its original standard of excellence through the six years of its existence, and it may honestly be said that the company has never given a disappointing performance. The present season that is about to be brought to a close has been thoroughly successful in an artistic as well as in a pecuniary way—which is greatly to the credit of Mr. Donnelly's artistic and business abilities.

MARY LOUISE CLOWES.

Mary Louise Clowes, whose portrait appears on this page, is a young actress whose debut was made in Mrs. Fiske's company two seasons ago. She is the daughter of a manufacturer long prominent in Waterbury, Conn. Her mother is a member of the Blacknall family, of North Carolina. Miss Clowes, after finishing her school education, prepared for the stage. Her first appearance before the public was effected in Mary of Magdala. Her second engagement was with Robert Downing's company in The Honorable John North. The past season she played the part of Belle Gordon in the melodrama, At Cripple Creek. Miss Clowes is pretty, her voice is excellent, and in her brief experience she has proved herself to be equally well equipped for serious and comedy roles. Her heart is in her work and she bids fair to win success. Having finished the season, she is now in New York seeking a suitable engagement for the coming theatrical year.

PERSONAL

NOVELLI.—Ermete Novelli, the greatest Italian actor of the period, will—as has already been announced—make his first appearance in America next season. For the past eighteen months he has been under contract with Liebler and Company to play here, but for various reasons his American debut has been from time to time postponed. George Tyler will confer with him in Florence early next month and will complete arrangements for the tour. Signor Novelli will bring his own company and will appear in a repertoire of his most successful roles.

MORRIS.—A beautiful vase of Venetian glass was presented to Clara Morris last Saturday night at the last performance of The Two Orphans in this city. The donors were the girls in the play: Georgia Randall, Janet Beecher, Elizabeth Berkeley, Selicia Trainor, Beulah Sterling, Muriel Nelson, Marie Seward, Isabel Egremont, and Virginia Nayden.

MURPHY.—Joseph Murphy reported to the police last Saturday that he had been robbed of $250 and jewelry in his room at the Broadway Central Hotel.

RUSSELL.—Lillian Russell denies the report circulated last week that she will star next season in a comic opera called Lady Teazle, founded upon The School for Scandal. The book is by John Kendrick Bangs and the music by A. Baldwin Sloane.

HILLIARD.—Robert Hilliard, Jr., a student at Annapolis, and son of the well-known actor, participated in amateur theatricals at the Naval Academy last week, and is said to have shown evidence of the possession of dramatic talent.

TIETJENS.—Paul Tietjens, the composer of The Wizard of Oz, is engaged to Eunice Hammond, daughter of the late Vice-President of the National Bank of Illinois. The wedding is fixed for May 24 in the chapel of St. Sulpice, Paris.

EDDY.—Jerome H. Eddy celebrates the twentieth anniversary of *Eddy's Squib* with an illustrated number, containing portraits of Robert Bruce Mantell, Marie Booth-Russell, Frederick Warde, Blanche Walsh, Mrs. Stanhope-Wheatcroft, Lottie Blair Parker, Ralph Stuart, and Chauncey Olcott.

WESTLEY.—John Westley is about to sever his connection with the Proctor Stock company, of which he has been a valuable member for the past two seasons. Since his debut Mr. Westley has played more than two hundred parts.

GRAHAM.—George Edward Graham, for the past three years resident manager of Proctor's Albany Theatre, will come to New York before the end of the Summer to take up new duties in connection with the Proctor Circuit. In addition to his able management of Proctor's, Mr. Graham is manager of the Albany Bureau of the Associated Press, a position he held for eleven years, and which he will resign, owing to the generous offer made him by Mr. Proctor.

TALIAFERRO.—Mabel Taliaferro was reported to be seriously affected with conjunctivitis, or "pink eye," in the Boston Hospital last week.

HERTZBERG.—When a MIRROR reporter called at the Hudson Street Hospital yesterday afternoon he was told by the surgeons that H. R. R. Hertzberg, formerly dramatic critic of the New Orleans *Harlequin* and of the New York *Evening Journal*, was on the road to recovery, as the operation of ten days ago appeared to be successful. But only Mr. Hertzberg's mother and sisters are allowed to see him, and they for only a few minutes, as the least excitement would be fatal. New York and New Orleans newspaper men will read this with joy, as Mr. Hertzberg was a great favorite.

PROCTOR SELLS MONTREAL LEASE.

F. F. Proctor has sold his lease of Proctor's Theatre, Montreal, to the J. R. Sparrow Amusement Company, which has sublet the house from Mr. Proctor during the past season. The theatre, which was formerly called Her Majesty's, was opened several years ago by Mr. and Mrs. Frank Murphy. Mr. Proctor took a ten years' lease of the theatre early in 1901, and changed its name. As the house was too remote from his other theatres, which are situated within easy reaching distance of one another, Mr. Proctor decided to dispose of his interest to the Sparrow company, which now controls every theatre in Montreal in which English is spoken.

AT THE THEATRES

Knickerbocker—Yvette.

Drama, in three acts, by Paul Berton. Adapted by Cosmo Gordon Lennox. Produced at the Knickerbocker Theatre May 13, 1904.

Nadeje Kalitchine	Rosalind Coghlan
M. De Lisieux	Paul Decker
Eva Pietranera	Claire Knip
Princess Kalitchine	Maude Granger
Don Juan Esteban Ramirez de la Esquerra	Ralph Delmore
Pierre Aubrey	Robert McWade, Jr.
Dr. Marcovitch	Arthur Elliott
Jean De Servigny	Bruce McRae
Leon Saval	Tyrone Power
Duchess De Pietranera	Jeffreys Lewis
Countess Lammy	Kate Pattison Selten
Marquis De Briquetot	Ernest Lambart
Marquise Obardi	Dorothy Dorr
Yvette	Margaret Illington
Prince Kravaloff	Harry Davenport
Viscount De Belvigne	Morton Selten
Signor Valreali	John Barrymore
Pauline	Hattie Williams

For the benefit of the Actors' Fund a three-act play (there was very little "drama") by Paul Berton, author of Zaza, was produced for the first time in this country last Friday afternoon at the Knickerbocker Theatre. It was adapted by Cosmo Gordon Lennox from the French of Berton, who took it from a story by Guy de Maupassant. The story of the play is that the wages of sin is Dead Sea fruit.

Marquise Obardi is a Parisian woman of forty, with a daughter, Yvette, of eighteen—and a past. Yvette doesn't know her father. Her mother has never spoken of him, and changes the conversation whenever Yvette speaks of him. Yvette is just out of a convent when the play begins, and in the free-and-easy home of her mother, in Paris. To that home come the men and women from Upper Bohemia, and Yvette, in her innocence, never suspects that they are not God-fearing ladies and gentlemen of Paris. Among the gentlemen is one, Jean De Servigny, who is in love with Yvette; but Yvette is in love with herself. She is a vain, frivolous, restless, human humming bird, whose ambitions in life are to be admired and loved, and not to love any one else. She is a little Apache, looking for scalps, and determined to hang Jean's scalp to her belt. She has "fifty-seven ways" to make a man declare his love for her, and as many ways to stand him off after the declaration. She leads Jean on to an avowal, and then laughs at him. Jean's friend, Leon Saval, a veteran in love affairs, advises Jean to forget Yvette, as she has no love for him, and, if a heart, an undiscovered one. But Jean cannot throw love away as if it were a read newspaper. Leon makes "love" to Yvette's mother, and the mother is easier to please than the daughter, for she returns Leon's "love." Leon then tells Jean to take a leaf from his book, and ask Yvette's love with no thought of marriage. Jean follows his advice, takes the horrified Yvette in his arms and kisses her, as he tells her that marriage is a mockery. Yvette runs away and hides. Jean follows her. Yvette from her hiding place sees her virtuous mother in the arms of Leon, and has shock number two. Shock three comes when she cuts Leon, and takes her mother to task—for her mother opens all her batteries on her presuming daughter, and in a withering speech, the gist of which is that if she had not been a lady of plastic morals her daughter would be a scullion, annihilates Yvette's dreams and pride. Yvette then tries to commit suicide, but is saved, and the curtain falls with Jean and Yvette in a close embrace.

There are eighteen speaking parts in the play—that is, ten too many. Such actors as Jeffreys Lewis, Maud Granger, Robert McWade, Jr., Ralph Delmore, Tyrone Power, John Barrymore, Hattie Williams, Kate Pattison Selten, and Harry Davenport are thrown away on parts of from ten to fifty lines, and many of them are only in the first act for from three to six minutes. That fine actor, Robert McWade, Jr., has about six lines, and Jeffreys Lewis about ten. Such a waste of artistic material has been seldom seen in a play in New York.

In the name of Charity much must be overlooked, but Margaret Illington was dreadfully handicapped by having to prompt her mother time and again. The big scene, in consequence, between mother and daughter went for nothing. The prompter's voice, too, was often heard throwing lines to the actors. It does seem as if actors should pay a big, paying audience the compliment of being letter perfect. This season has been noted for actors who were not up in their parts.

Margaret Illington was a delightfully dewy and sparkling Yvette. In spite of her heartlessness, one felt sorry for her, because of her charm, when she was driven to suicide, and glad when she was saved. In the interest of art, the curtain should have fallen on her lifeless body, as it did on Fay Davis in Sidney Grundy's Gypsy, early last season, at the Garrick. Unless all signs fail, Margaret Illington, long before she is thirty, will be in the very front rank of American actresses. She is only twenty-four.

Dorothy Dorr, as Yvette's mother, could not be heard ten rows back. But she looked lovely. Tyrone Power had, in Leon Saval, a level part. All he had to do was to stand, sit around, and talk evenly. There was no acting called for, so his superb Carolus Duran make-up went for nothing. Bruce McRae was a nice looking lover, as Jean. There is notning to say about the others, because there was nothing for them to do.

Murray Hill—Starr's Girl.

Play in four acts by Alice E. Ives. Produced May 16.

Arizona Starr	May Edouin
Mrs. Kittridge	Mary Horne
Edith Hart	Viola Kellogg
Miss Skerritt	Rose Swain
Mrs. Gilliceddy	Lillian Diz
Archie Ponsonby	Edward Poland
Hal Starr	Priestly Morrison
Bill Brownhill	Carl Smith Seerle
Terry Slade	Thomas Irwin
Jose	Roberto Desbon
Earl Graham	Fred Edwards

At the Murray Hill Theatre yesterday afternoon May Edouin and Fred Edwards, supported by several members of the Henry V. Donnelly Stock company, presented for the first time in America a play by Alice E. Ives entitled Starr's Girl. Certain of the more melodramatic scenes of the play were received with favor by the audience, and Miss Edouin's work throughout won hearty approval.

Starr's Girl is a Western play of the old-fashioned type. The story, the characters and the atmosphere have, apparently, been drawn not from actual life but from various similar plays of the past. It is all very theatric, conventional and illogical. Arizona Starr, the heroine, is, like M'liss and a host of her followers, a rough diamond. She saves the life of a wealthy young Eastern gentleman named Earle Graham, nurses him through an illness, and wins his love despite the rivalry of a girl of Graham's own class. Complications arise from the fact that Graham buys a claim from Hal Starr, the heroine's father, which turns out to be a bonanza, and also from the fact that Starr discovers his long lost wife in Mrs. Kittridge, a wealthy Eastern woman who is visiting the camp and who is concerned in the purchase of the claim. There is no new note struck in the piece, and there is no true picture of life presented.

The presentation, under the stage direction of Priestly Morrison was not up to the Murray Hill standard. None of the players were letter perfect in their parts, and the movement of the performance was halting and sometimes ludicrously improbable. Miss Edouin played Arizona in vigorous, conventional fashion. She had, it appeared, given little care to the details of the impersonation, as was evidenced particularly by her extraordinary manner of throwing a lariat. Mr. Edwards, as Graham, began badly, but improved considerably as the play progressed. Both Miss Edouin and he were very uneven in their work.

Priestly Morrison was a fair Starr, though the role is hopelessly illogical. Roberto Desbon gave an admirable portrayal of José, a young Mexican. Others deserving especial commendation were Rose Swain as Miss Skerritt, Carl Smith Seerle as Brownhill, and Thomas Irwin as Slade. Next week, A Rag Baby.

Third Avenue—The Voice of the Mountain.

Melodrama in four acts by Cecil Frederick. Produced May 9.

John Prescott	Will R. Walling
James Culver	John Edward Trevor
Michael McGinty	William Barry
Isaac Judson	Royal C. Cutter
Gabriel Corazzo	Leo T. Doherty
Torpedro	James H. Cripps
Antonio	Louis M. Brophy
Enrique	John Dillon
Arnold Mathews	Elmer Shoals
Captain Brandon	Ben Turbitt
Hermit of the Mountain	George Haynes
Policeman	R. S. Weaver
Margaret Lee	Effie Bond
Molly McGuire	Marion Longfellow
Andora	Madeline Garcia

The Voice of the Mountain is a thrilling melodrama with the eruption of Mount Pelee as a scenic background. From the first curtain James Culver, the cashier of a bank and the head of a band of bandits in Martinique, tries to marry his rich ward, Margaret Lee, for the sake of her money, and ruin John Prescott, the upright assistant cashier. He robs the bank, fastening the blame on John, and sends Margaret to Martinique so as to have her in his power. The love of John and Margaret, the escape of John to Martinique, the repeated efforts of Culver to kill John and marry Margaret, only stayed by "The Voice of the Mountain," the help of Michael and Molly, two Irish sympathizers, and a happy ending furnish plenty of action.

Will R. Walling acted with force. Effie Bond is winning as Margaret. Marion Longfellow made a jolly Molly and gave a pleasing specialty. William Barry was lively as Michael. Madeline Garcia was satisfactory as Andora. The James Culver of John Edward Trevor was impressively brutal.

Tracy, the Bandit, with Henry Belmar, the author, in the title-role, is this week's offering.

West End—Weber and Fields.

Weber and Fields played a week's engagement at their former theatre, the West End, beginning May 9. The bill was Whoop-Dee-Doo and Catherine, the old-time Weber and Field stars composing the casts. Large audiences were in attendance throughout the week. There was no trace of the recent injury that Mr. Fields sustained in Boston. Their jokes were rapturously applauded and the burlesques went with the accustomed snap and finish. This week, Rip Van Winkle is the bill, with George Ober as Rip and Grace Farrell as Meenie. Parsifal will be presented at this theatre for one week, beginning May 23. For the engagement Una Abell-Brinker will have the role of Kundry. The version to be given is by Marie Doran.

Cooper Union—Merchant of Venice.

The Merchant of Venice was given by the Ben Greet company at Cooper Union last Friday night. Not much can be said of the performance. There was no scenery. The play was given in its entirety. Mr. Greet was the Shylock, Miss Matthison Portia. The People's Institute arranged the performance, and will have others, if they pay. The admission is from 15 to 50 cents.

Fifty-eighth Street—The Peddler.

Joe Welch, in The Peddler, drew a series of large and well-pleased audiences last week. He played with much force and loud applause greeted him after every act. May Noble, Alfred Mayo, Ed. Lawrence and Nina Harrington deserve special mention. This week The Heart of Maryland is the attraction.

At Other Playhouses.

Several theatres closed for the season on Saturday evening: Daly's, with James K. Hackett in The Crown Prince; the Lyceum, with The Other Girl; the Princess, with The Secret of Polichinelle, and the Herald Square, with The Girl from Kay's. The following are changes not elsewhere noted:

GARRICK.—Amelia Bingham appears here in a revival of The Frisky Mrs. Johnson.

EMPIRE.—Julia Marlowe is to be seen in Ingomar during this and next week.

NEW AMSTERDAM.—Weber and Fields are closing their association, as well as their season at this house.

NEW STAR.—Nelse Erickson appears in Yon Yonson.

METROPOLIS.—The Awakening of Mr. Pipp was the offering last week. Charley Grapewin, in his impersonation of the convivial lawyer, Mr. Pipp, gave an irresistibly amusing presentation. Al. W. Maddox, as Mugsy, a messenger boy; Jules C. Reiff, George W. Reiff, Nellie Beaumont, Clarence Poulty and Anna Chance deserve special note for their work. This week, Out of the Fold.

AT THE LEAGUE.

Mrs. Sol Smith gracefully directed the programme in celebration of Drama Day at the Professional Woman's League yesterday afternoon. Charles Barnard, dramatist and author, read selections from an unpublished manuscript entitled "Camilla Urso; A Symphonic Life." Mr. Barnard told in delightful English and with pleasing elocution the life, concert career, amusing stories and great influence of this famous violinist, whom he knew personally. H. E. Abrams rendered a piano solo. Arrangements were perfected for the observance of Decoration Day under the direction of Rosa Rand, chairman. Refreshments were served and a pleasant social hour in the reception room concluded the afternoon.

MUSIC NOTES.

Plans are developing to secure for New York a permanently endowed conservatory of music.

Madames Eames, Melba, Nordica, Sembrich, and Signor Caruso have been added to the Metropolitan forces for next season. Ten performances of grand opera will be given in Philadelphia the coming season in place of twenty-one, as given this season. William K. Vanderbilt has been elected director of the Metropolitan and Opera and Real Estate Company in the place of the late William C. Whitney.

Jean and Edouard De Reszke will return for a concert tour of America next year that will extend to San Francisco.

Madison Square Garden has again been transformed into a miniature "Venice," and under the direction of Loudon Charlton will open with a concert next Sunday evening by Duss, his orchestra, and Madame Nordica as soloist. Arthur Mees has resigned as conductor of the Mendelssohn Glee Club.

The Cincinnati May Music Festival occurred Wednesday, Thursday, Friday, and Saturday of last week. Music Hall was crowded for each concert. Theodore Thomas directed the orchestra, and the soloists were Madame Schumann-Heink, Agnes Nicholas, William Green, and Watkins Mills.

Eugenie M. Ferrer, pianist, gave a concert in Carnegie Banquet Hall Wednesday evening. Miss Ferrer's programme included selections from Rubenstein, Chopin, and Liszt. Descended from a well-known musical family Miss Ferrer reveals innate musical genius. Her conception is masterly, and her interpretation skillful and artistic. Charlotte Lund, soprano; Frederick Elliott, tenor; Maria Aspiroz, violinist, and E. F. Stout, accompanist, rendered capable assistance.

Humphries and Humphries have leased the Columbus Theatre, Columbus, Miss., and will play all shows booked for this season and next.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The St. Louis, Mo., Chapter, having been raised out of the provisional into that of the fully organized list, the General Secretary remained over Sunday, May 8, and preached to a very large congregation at Christ Church Cathedral in the morning, and to a smaller one, on account of rain, at St. John's Church in the afternoon. Francis Wilson, who was scheduled to speak, failed to appear. At the close of the service a meeting of the Chapter was held, and plans laid for the first reception. This was held in Schuyler Memorial Hall, Tuesday, May 10, from 3 to 5.30 P. M. The Rev. Crosier G. Adams, secretary of the Chapter, presided, and Helaine Hadley, of the Quincy Adams Sawyer company, and Mrs. O'Bannon were the hostesses. Professor Alfred G. Robyn, composer of The Yankee Consul, had charge of the programme, which was excellent. One of the finest numbers was a bass solo by William G. Rogers, of the Cecilia Shay Opera company, and among others were "A Summer Night," sung by Laura Cowen; "Hosanna," rendered with great power by Eugenie Getner, and a tenor solo by John Menown. Recitations and addresses were given by Samuel Elmer Taylor, Rev. Dr. Short, Rev. Charles F. Blaisdell, Helaine Hadley, Mrs. Walter E. Bentley, and the General Secretary. Mr. Rogers gave a history of the stranding of the Cecilia Shay Opera company, and steps were taken by the Chapter to furnish transportation for five members of the company who were left destitute. Thus the Chapter vindicated its existence from the start, and after refreshments had been served the first reception of the St. Louis Chapter, which was a great success, came to an end.

Many of the guests present joined the Chapter, and it is hoped during the Summer to give occasional receptions, in order to welcome Alliance visitors to the World's Fair.

Last Sunday, May 15, Mr. Bentley was in Indianapolis, Ind., and preached on the Alliance both morning and evening in Christ Church. On Monday steps were taken to organize the Indianapolis Chapter of the Alliance. To-morrow (Wednesday) evening Mr. Bentley expects to address the Louisville, Ky., Chapter at a special meeting, to be held in Macaulay's Theatre. Next Sunday, May 22, Mr. Bentley will be at Trinity Church, Columbus, Ohio, and all members of the profession are cordially invited to attend the services.

The National Council of the Alliance will meet at the headquarters on Monday, May 23, at four P.M., to receive reports and arrange for the National Convention of the Alliance, which will be held in Boston, Mass., on Thursday, May 26, at ten A.M. Chapters are entitled to one delegate for every twenty-five members or fraction thereof, and it is hoped that every Chapter will be represented.

The Rev. James S. Stone addressed the members of the Chicago Chapter of the Alliance last Friday afternoon at Power's Theatre, which was well crowded with both Alliance members and their friends.

Mrs. Madge MacIntyre was hostess at the tea served at the headquarters of the New York Chapter last Thursday afternoon, and among those present were Charles T. Catlin, Rosa Rand, Mrs. William Stoddard, Esther A. Rolph, Rev. F. J. Clay Moran, Fannie Bernard Leighton, Laura Alberta, Mrs. H. S. Hadfield, Aunt Louisa Eldridge, Sally M. Cory, Mrs. Spooner, and many others.

The May service of the New York Chapter was held at the Church of the Holy Communion last Sunday night, when the rector, Rev. Henry Mottet, D.D., preached the sermon.

The May reception will be held at the rectory adjoining the church, Sixth Avenue and Twentieth Street, next Thursday afternoon, from 3 to 5 P. M., and all members are cordially invited.

The convention will meet at Boston, Mass., on Thursday, May 26, at 10 A. M. A reception to delegates and friends of the Alliance will be held under the auspices of the Boston Chapter, at the Parker House, in the afternoon.

In the evening a public meeting in the interest of the Alliance, with addresses by prominent speakers, representing both the stage and the Church. A cordial invitation is extended to members of the dramatic profession who may at the time be in Boston or vicinity. For the National Council.

FRED A. STONE'S VACATION.

When The Wizard of Oz closes its second season in New York at the New York Theatre next Saturday night, it will go to Chicago, to open there on Monday. On June 25 Julian Mitchell has promised to let the Scarecrow, Fred A. Stone, go for his first vacation in the then (June 25) two years' run of The Wizard. Mr. Stone will have from that date to Sept. 1 to do with as he pleases. He will go to Kansas City June 25, as a guest of the Kansas City Gun Club on its Western tour, and shoot at the Great Handicap July 4 in Denver, his old home. The week of July 11 Mr. Stone shoots at Colorado Springs. He shoots at clay pigeons, as he told a MIRROR reporter in his dressing-room last Saturday night that he would not kill a live pigeon for "sport" for $1,000. At a thirty yards rise, unknown angles, Mr. Stone's record is ninety-two per cent. As a baseball catcher he should be a professional—also as a boxer. He has just bought a fine place at Amityville, L. I., with a sail boat and steam launch. The place consists of two acres, a house, barn, gymnasium, shower baths, a kennel, in which are five beautiful setters, game fowl, and a saddle horse. About the largest salary ever paid to an eccentric comedian for 104 weeks—or two solid years without a break—has enabled the temperate Mr. Stone to do all this. He thinks just as much of Hamlin and Mitchell as they think of him.

TWO VOGT SCORES REHEARSED.

Theodor Vogt, musical director and composer, of San Francisco, gave an orchestral rehearsal of the scores of two of his comic operas, Prince Asmodeus and The Lily of Che-Foo, at the Knickerbocker Theatre last Thursday afternoon. An invited company, which included several well-known managers, singers and critics, was present.

Mr. Vogt's music is rich in harmony and melody and is suggestive of the old Italian school of composition. The orchestration, however, shows the influence of the German school. In the opening number of The Lily of Che-Foo there is a deal of delightfully characteristic musical trickery, such as is to be found in Sir Arthur Sullivan's scores. Altogether the music is considerably above the present day standard in New York. Mr. Vogt, obviously, does not merely "play the piano by ear," as do a number of the now popular American "composers." The two scores played were pleasing and they were musicianly.

The worth of Prince Asmodeus and The Lily of Che-Foo as practical operettas could not, of course, be in the least determined from hearing the orchestral rehearsal of the music. The music, however, is good.

ENGAGEMENTS.

Frances J. Dowling, with C. W. Parks Stock company, for leads.

Harry Conley, for heavies in a Summer stock in St. Louis, opening May 1.

Jack E. Magee and Teresa A. Dale, with Dick Ferris, for the Summer. Mr. Magee for comedy, Miss Dale for leads.

Fanny Bert, for Sweet Kitty Bellairs next season.

James Colville, with Otis Skinner.

Helen Young, for Sky Farm.

For The Factory Girl: Ella Cameron, Charles F. Keene, Gerald Driscol, William J. Dale, and Lon Hascall.

Zach Walsky, as business-manager of The Factory Girl.

REFLECTIONS

Charles A. Mason, who is pictured above, has just closed the third successful season of Rudolph and Adolph, and during the Summer vacation will devote his energies to perfecting himself in the stellar role in Fritz and Snitz, the new musical comedy that his managers, Broadhurst and Currie, will present next season. Mr. Mason is rarely seen in the extreme Eastern cities, as the patronage extended to his visits to the Middle West and the Pacific Coast makes it good business judgment to confine his efforts to that territory. Fritz and Snitz will be the most pretentious offering that Mr. Mason has been connected with, and no expense will be spared to make it an elaborate production. As usual, Mr. Mason will be the faithful mail carrier at Farrell's Inn, St. James, L. I., this Summer.

Blanche Bates and the entire Darling of the Gods company returned to New York last Tuesday by special train from Cincinnati, where the successful season of the Belasco play closed on the previous Saturday. Miss Bates is soon to leave for Europe, prior to opening in the Belasco-Long drama of Old Japan at the St. Louis Exposition. Mr. Belasco has secured the Imperial Theatre in that city during the time of the big Fair.

Eva Taylor closed in Pittsburgh last week, and her manager says the demonstration in her honor at the last performance exceeded all that had gone before. She was showered with flowers and received many beautiful presents, as well as many tributes from the manager and all the women of the company.

This (Tuesday) evening will be "Naval Night" at the Academy of Music, where Two Little Sailor Boys is in the midst of a successful run. A number of prominent officers of the Navy have accepted invitations to attend.

The ten cent tax on playgoing deadheads went into effect at the Savoy Theatre last Tuesday. The first person to pay ten cents toward the Actors' Fund was Charles Cherry, leading man for Maxine Elliott.

Mary Mannering reached New York last Thursday night, having closed her season in San Francisco Saturday, May 7. She went to Daly's Theatre to see James K. Hackett, her husband, in The Crown Prince.

W. H. Crane, John Drew, Margaret Anglin, N. C. Goodwin, and Maxine Elliott sailed for Europe last Thursday on the *Deutschland*.

Changes were made in The Man from China at the Majestic last week. Paul West rewrote part of the libretto and among the newcomers in the cast are William Phillips and Harry Welch. John and George Gorman, Chinese impersonators, have a new song and dance specialty.

Fred Tiden, having closed with Nat C. Goodwin, has been engaged to play his original part with Amelia Bingham in the revival of The Frisky Mrs. Johnson.

Wallace Sackett will again have charge of the press work for Pain's display at Manhattan Beach this Summer.

Dr. William Edwin Woodend, owner of the collapsed brokerage concern of W. E. Woodend and Company, has explained that his connection with the Patti tour was the primary cause of his collapse. When the matter was submitted to him he had plenty of money. Robert Grau was his customer, and he saw a chance to help him. Before he got through the Patti tour cost him $70,000, of which $40,000 was deposited in advance, while the remaining $30,000 was spent to save the money he had already risked.

The Philo-Celtic Society will produce for the first time in America, on May 21, at Lyric Hall, a genuine Irish drama called Ar Son Cait a Cead Grad (For the Sake of Kate, His First Love). The play was written by Alfred J. Boyle, and the cast will include native Irishmen and women gathered from fourteen counties in Ireland.

The great-grand-daughter of Nicholas Bayard, Mayor of New York about 1820, is going to join the cast of Tit for Tat. Her name is Katherine Bell.

The firm of Liebler and Company has been incorporated at Albany. The incorporators are W. F. Connor, George C. Tyler, and T. A. Liebler.

Florence Bindley closed her season in A Midnight Marriage at the People's Theatre, Philadelphia, on May 7. She sailed for Europe Thursday, to return in July to commence active rehearsals in Forrester and Mittenthal's new musical drama, The Street Singer.

Zenaide Williams has returned to New York after a season with Blanche Walsh.

On April 25, 28 and 29, at the Warrington Opera House, Oak Park, Ill., Bonnibel Phelan, Ila Burnap, Gertrude Eastman, Blanche Newton, Mary S. Silver, Grace Waite, Cecil James, Olof Valley, W. B. Funkey, E. W. Schultz, and Oscar Gronseth, students of the Chicago Conservatory, made their first professional appearance in Il Trovatore, presented by W. W. Hinshaw, of the Conservatory.

Sam and Lee Shubert, managers of the Lyric Theatre, New York, where Wang is having a run, have concluded to give twelve seats at each Saturday matinee to some orphan asylum. This is one of the most appealing charities of the season.

Edward W. Weir, for some time a clerk and bookkeeper of the Actors' Society, disappeared on May 4, in company with a check for $622. His accounts were investigated, and the discovery was made that, beyond the sum stated, he had filched about $500 from the society's funds. A warrant was issued for his arrest in Jefferson Market Court on Friday. He was under a bond for $2,000, furnished by the United States Fidelity and Guaranty Company, and the society, therefore, will not suffer loss.

Harry Earl, who has been with the James H. Wallick Amusement Company's Queen of the Highway the past season, will again resume his duties with Pain's fireworks spectacles, Rome and Pompeii as business-manager and press representative. Mr. Earl has been a member of the Pain staff for a number of seasons.

Hamlin and Mitchell have signed Blanche Ring for a term of years.

THE LONDON STAGE.

The Gag Law Not to be Enforced—Barrett Opposed to Tree's Academy of Acting—Notes.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, May 7, 1904.

Since I last had the honor to address you, oh! my patient MIRROR readers, we have had such a terribly mixed and muddled time, that I assure you I hardly know how to set forth the multifarious matters that have mixed and muddled us!

Perhaps, I ought to start by saying that two affairs which were started last week in this city have led to a considerable amount of cackle, both conversational and journalistic. One of these was Cecil Raleigh's newest bit of "spoof," delivered (as usual) at an O. P. Club Sabbath evening lecture, and purporting to set forth that England's Lord Chamberlain was about to issue a ukase to the Theatrical Managers for the Total Suppression of "Gags."

This pronouncement of the rollicking Raleigh's, of course, caused much consternation among "All Concerned," as we say in our local rehearsal-calls. Quite a sort of terror fell upon those more or less chartered libertines, the low comedians and comic singers. Indeed, it ruled among all those "clowns" whom Hamlet duly warned not to speak more than is set down for them. All sorts of more or less (mostly more) fossilised anecdotes were trotted out concerning gags, ancient and modern, with the accent on the ancient. Moreover, all sorts of startled interviewers dug out all sorts of ditto low comedians, including, of course, those most wholesale of gaggers Dan Leno and Arthur Roberts. Each of these drolls naturally defended his known nefariousness in tampering with the text, and also pointed out what is indubitably correct, which is to say, that if such tip-top drolls as they are, did not "embroider" the dialogue which is set down for them, they would stand little chance of scoring, or of making kind friends in front laugh over the text allotted to them. Indeed, I have known the time (and I speak as one who was aforetime a worker with these and several other leading comedians, both as fellow-actor, author, and gag-merchant for many of them), when such librettists as the late Henry Brougham Tarine would deliver their scripts with several blank pages marked "Here Roberts (or Leno) is to fill in four pages," and so on.

Moreover as Dan and Arthur, speaking as Chief Criminals in this connection, pointed out such anti-gag edict as that indicated by Cecil Raleigh would cause each comedian who suddenly thought of a promising topical gag (perhaps referring to something that occurred that very day) to have to smother that gag for a week or two until he had tne Chamberlains or the Play-Licenser's permission to crack the wheeze!

As I duly pointed out to sundry journals, directly Raleigh had let fall his new Cecilian spoof (oration), he had muddled the matter in a most marked manner, and that, notwithstanding his several subsequent letters to the papers with intent to vindicate his position. As a matter of fact, whenever the Lord Chamberlain, instructed by his play reader, issues a license for a new play that license contains a kind of addendum pointing out tuat of the holder of that play-license should at any time virtually alter or rewrite, or cause to be altered, or rewritten, any part of such play, such revisions must also be submitted to the play license before they are submitted to any public audience. This condition is common sensible enough in all conscience, but my old friend Raleigh, highly intelligent, but ever ditto by impulsive, had "read into" a recent insistence upon this clause, a threat against the Liberty of Unlicensed Gagging, as the great John Milton might call it.

As a proof of my contention I may mention that the vivacious, but volcanic, Raleigh soon afterward wrote around stating that he had been somewhat mistaken, and so at the moment of writing the few days' Gag Scare is fading away into the Ewigkeit.

The other disturbing matter was Beerbohm Tree's recent opening of his long-promised Academy for Acting, which "inauguaration"—as London reporters always call it—took place on Professor Tree's own stage at His Majesty's. The bold Beerbohm's inaugural address and the perfervid gush it aroused was somewhat dampened by a letter from Wilson Barrett denouncing the Academy and all its works. This Barrettian epistle, or counterblast, which Tree (to do him credit) read at his Academy opening, found fault with Professor Beerbohm's plan because it would, perforce, lure all sorts of nobodies who could afford to pay the tuition fees into the theatrical profession, and would thus inevitably lead to the still further overcrowding of its already terribly overcrowded ranks. W. B., who hath ever the courage of his convictions, enclosed a full-grown check for the defraying of the fees for several aspirants who, being found promising, might wish to go in for the Tree curriculum, and might not be able to pay any fees.

Barrett's letter at once caused many others to write to the public prints, and for the most part the writers agreed with Barrett as to the inevitable further overcrowding of the players' ranks, wherein many (alas!) are starving.

Alas! we are just now in the midst of more alarums and excursions, not to say rows and ructions. These have arisen out of the behavior of those gallery boys who, although of West End extraction and presumably educated to some extent, seem more and more to think it their bounden duty to create disturbances in the theatres on first-nights. These roystering and rude spirits started booing, blaring and bullying on Tuesday night at the Garrick at the end of William Schwenk Gilbert's new fantastic comedy, The Fairy's Dilemma. The piece had its faults, as I shall presently show, but it deserved no outbreak of this sort. Nevertheless, at the end of the piece the boo-ers began to boo, while others of their band vociferously called for Gilbert. When, anon, Bourchier, still wearing a clown's dress which he had used in the play, came on, the noise was so great that he had to use his hands as a sort of fog-horn for the purpose of shouting "The author is not in the house!" Whereupon these blithering boo-ers betook themselves homeward, or to their favorite taverns, as the case might be.

On Thursday night, however, this disgusting boo-ing nuisance assumed a still more acute form. It broke out during the performance of Arthur Law's new comedy, The Bride and the Bridegroom, then being produced by Sir Charles Wyndham at the New Theatre. This piece had certainly many faults, but still it possessed many an amusing episode, and in any case neither the play nor the players deserved the unseemly interruptions which these idiot gallery-goers thought fit to bestow upon them. At the end of the play the noise was simply frightful, and unfortuntely Sir Charles, usually the most politic of actor-managers, was drawn into what Protectionist Joseph Chamberlain would call "retaliation." It presently transpired that the boo-ers were boo-ing for another reason, in addition to their apparent dislike of poor Law's piece, for cries of "Mabel Terry Lewis!" and "Sybil Carlisle!" were mingled with the utterances. On inquiring into the reason of these mysterious cognomenal exclamations, I found that the shouters seemed to fancy that they had a grievance because the fair Mabel had not been cast to play in this piece, and that the fair Sybil had. It also appeared that they had no dislike to Sybil, but that they thought that Mabel had been unfairly treated by the management, considering the great success she had made in the last play there, My Lady of Rosedale.

These reasons have been fully touched upon in the papers in several interviews with Wyndham, but I may tell you that there was a little side reason, not mentioned in those papers, why Miss Terry-Lewis was not re-engaged, in spite of her great success, but as this reason is a somewhat jealous one—somewhat private—perhaps I had better not mention it in detail. Everybody, including Wyndham, is of course very sorry that Miss Terry-Lewis' name should have been lugged into this disgraceful disturbance. No one is sorrier than the lady herself, who happened to be among the audience. Whatever the reason of her not being re-engaged, I hold that it is not part of the duty of playgoers to interfere, and to interfere in such a manner, with a manager's choice of cast. Those patrons who object either to his cast or conduct have the usual remedy in their own hands, or pockets—that is to say, they can stay away.

Wyndham is naturally very wroth with this outbreak, and he thinks, as I have thought and have said for a long time, that strong measures will have to be taken with these disturbers of the playgoing peace. Indeed, Sir C. has already started some strong measures, for he ordered the rioters to be hurled into the street, which they promptly were, and yesterday he had one of them charged at Bow Street Police Court with disorderly conduct. The magistrate bound the defender over to "keep the peace for three months." In the meantime the public prints are bristling with letters on both sides of the question, and, of course, a great many faddists on both sides have, as usual, seized the opportunity to air their respective fads.

Now for a few words concerning these two new plays. The Fairy's Dilemma is quite in the old Gilbertian vein—that is to say, as regards formation. It is a topsy-turvy story of two sets of lovers, each pair of whom for a time professes to be in love with the other pair's respective sweethearts. The piece is written around the travesty of an old-fashioned harlequinade, a kind of thing which used to end our Christmas pantomimes, but which is now very seldom seen therein. In order to embody this fantastic pantomime idea with his libretto (for I may tell you the piece is but a sort of Savoy opera without the music), Gilbert has been fain to drag in two pantomime fairies—namely, the Fairy Rosebud and the Demon Alcohol. By means of the machinations of these twain, the respective lovers are, in a mock transformation scene, changed into Clown, Harlequin, Columbine, and so forth. Each transformed personage is conscious of the absurdity of the position, but utterly unable to avert it. After several very laughable scenes all is put right, and in the process much good Gilbertian dialogue and many good Gilbertian conceits crop up.

To be strictly candid with you, however, Gilbert in this piece is not altogether in his old Savoy form. At times there is an apparent striving for facetiousness, and a return to his old Gaiety burlesque punning method. Moreover, several of the humorous points are rather of a kind to please seasoned first-nighters than to appeal to the average playgoer. This is especially the case with the somewhat forced wheeze which is written around a burlesque *Times* notice written in the Walkley vein. There are many, including your humble servant, who think that, inasmuch as Manager Bourchier lately made it up with critic Walkley, he was rather ill-advised to revive this controversy, especially in a play which is, or should be, intended primarily for public consumption. For the rest, I have to say that The Fairy's Dilemma was admirably acted, especially by the said Bourchier as Colonel Sir Trevor Mauleverer, afterward Clown; by his clever wife, Violet Vanbrugh, as Lady Angela Wealdstone, afterward Columbine; by the charming Jessie Bateman, as the Fairy Rosebud; by Jerrold Robertshaw, as the Demon Alcohol, and by Sidney Valentine, as Justice Whortle.

Now for a few words concerning Bride and Bridegroom. Unfortunately, a few words will suffice, for the plot is thin even unto attenuation. It is really written around a sort of poet—quite a busybody kind of bard—who takes upon himself to soothe by his poems and his policy the disturbed relations of a foolish young married couple just back from their honeymoon. The bride develops one set of domestic and social fancies and fads, while the bridegroom displays fancies and fads of quite an opposite description. The well-off but well-meaning poet, in essaying to pour his poetic oil upon the troubled waters, of course finds himself irresistibly drawn by the young bride, thereby demonstrating in comic fashion that pity is sometimes too much akin to love to be pleasant to all concerned. For naturally Mrs. Poet presently has a word to say, and a good deal of domestic fat is soon in the domestic fire.

All this might have been made into a very clever comedy, but, unhappily, Arthur Law has this time not run up to his usual playwriting form, and the result is somewhat unsatisfying. The piece received the best of acting, especially from Knight Wyndham as the Poet, Eille Norwood as the Bridegroom, Sybil Carlisle as the Bride, Vane Featherstone as Mrs. Poet, and Henry Kemble as a Noble Lord, who devotes his life and his lucre to the rearing of prize pigs.

Bernard Shaw's Candida yesterday finished a short series of matinees at the Court, where it has mystified even the most devout of Shawites. This very strange and, therefore, very Shaw-like "comedy" of a "menageatrois," has caused a good deal of critical babble, and that sort of thing always soothes Shaw.

Next week we are in for several new plays, including The Money Makers, by George Rollet, at the Royalty; Veronique, at the Apollo, and your American-made and just imported plays, The Prince of Pilsen, at the Shaftesbury, and Cynthia, at Wyndham's. Of these, more anon.

GAWAIN.

A NEW ENGAGEMENT OFFICE.

The New York Theatrical Stock Exchange makes to-day (Tuesday) an addition to its already wide enterprises by opening a department of productions and engagements, under the management of Walter Clarke Bellows, the well-known producer and director, and Will H. Gregory, recently the head of the engagement department of the Actors' Society. For the accommodation of the new department large offices in the Holland Building, adjoining the other departments of the Exchange, have been leased and have been decorated and furnished in a handsome and artistic fashion. The business of the department will be the engaging of players, the rehearsing of companies and the supervising of productions. Mr. Gregory is the representative in New York of a number of important stock companies throughout the country, for which he will engage players, and he will also organize new companies. Mr. Bellows, after returning from his summer stock season in Denver, will devote himself almost entirely to New York productions.

THE STOCK COMPANIES.

Violet Barney has closed a season of thirty-eight weeks as leading woman of the Corse Payton stock company, and will play Miss Rober's parts with the Katherine Rober stock for the Summer months.

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Vaughan Glaser has engaged R. C. Herz and Eva Vincent, of the Maxine Elliott company, to join his Cleveland company. Alice Wilson, of the Otis Skinner company, and W. B. Mack, of the Mrs. Fiske company, have also been engaged, and will join as soon as their seasons are over. W. H. Slevin, Electra Rule and Miss Dix will leave the organization. W. H. Masson, the stage manager, leaves to go to Boston, where he will direct the Castle Square stock company, and will be succeeded by Priestly Morrison, of the Murray Hill Theatre, New York.

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Charles Newton, Dorrit Ashton and Master John Gough have been engaged with the Bastable stock company, Syracuse.

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Frank A. Connor, who has been playing Ladeur in The Two Orphans, was engaged last week to play juvenile and light comedy roles with the Broadway Theatre Stock company, Denver, this Summer. In August he will rejoin Kyrle Bellew for the Western tour of Raffles.

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The fourth season of the Lakewood Stock company under the direction of Lewis McCord opens May 23 at Skowhegan, Maine, for a season of fifteen weeks. The company is composed of the following players: Lewis McCord, John Abbott, Fred E. Beane, Harry G. Stafford, Frank Hilton, A. Francis Fraunholz, Frank L. Munsey, Herbert L. Swett, Harriet Lee, C. Blanche Rice, Bertha St. Clair, Elvie Bates, and May Burrells.

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Two Summer stock companies in Albany and Rochester will this year be managed by Maynard Waite and Frank Kingdon, whose third season of successful Summer theatricals is to be celebrated by the organization of the Lyceum Theatre stock company of Rochester. The Kingdon-Courtenay company came into existence three years ago in Albany, and Messrs Waite and Kingdon were so successful in establishing the company's prestige that the enterprise proved increasingly profitable. The company of twenty-two players will open in Albany at Harmanus' Bleecker Hall on May 23 with The Prisoner of Zenda. It is headed by Frank Kingdon, who has just signed for next season with the Sothern-Marlowe Shakespearean company; William Courtenay, leading man of Virginia Harned's company; Tom Wise, comedian, who has just closed his season with Mary Mannering, and Gertrude Gheen, recently with Ethel Barrymore, later the star of Glittering Gloria, but best known as leading woman of Charles Hawtrey's company in its London successes. The Rochester organization, under the management of Mr. Waite and Mr. Kingdon, will be known as the Lyceum Theatre company, and will open on May 30 in The Liars at M. E. Wolff's Lyceum Theatre, with Robert Loraine and Nellie Thorne heading a fine company of players. Forrest Robinson, Louise Drew (John Drew's daughter), William Sampson, Helen Ware, Edna Burt and Lawrence Eddinger are included in the Rochester company.

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Charlotte Townsend has signed with the Erie, Pa., Stock company, which opened last Saturday in The Charity Ball, to play leading business.

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George E. Martin, who was engaged as principal comedian for the Franklin Square stock at Worcester, Mass., has been kindly released by Dave A. Weis, of the Columbia Theatre, Brooklyn, to join Whitney's Isle of Spice company at the Globe Theatre, Boston.

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William Stuart and Anna Hollinger closed with the Grand Opera House Stock company in Memphis May 7, after an engagement covering seventy-two weeks. From there they went to St. Louis, where they are doing the exposition.

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The Brandon Evans Stock company has settled at the Academy of Music, Newport News, Va., for an indefinite engagement.

* * *

Walter Clarke Bellows completed last week the organization of his stock company that will appear this Summer at Elitch's Gardens, Denver, Col., and yesterday (Monday) he departed from New York for Denver. The company includes Amelia Bingham, Ida Conquest, Maud Fealy, May Buckley, Julia Stewart, Ada Dwyer, Agnes Ardeck, Helen Tracy, Nelette Read, Katherine Field, Harry Woodruff, Edwin Arden, Orrin Johnson, Wright Lorimer, Theodore Roberts, Bruce McRae, Frederick Perry, Grant Stewart, Edward Mackay, Thomas MacLarnie, Arthur Hoyt, and Joseph Kauffman. The season will open on May 28 with a presentation of Parsifal, in which Harry Woodruff will play the title-role. During the season a number of recent Broadway successes will be presented, one Shakespearean play will be revived, and two new dramas will be produced.

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John T. Craven is in no way connected with the Craven-Bowser Stock company at Springfield, Mass., but is with the Castle Square Theatre Stock, Boston, where he has been for three or four seasons.

* * *

Commencing May 22, the Ferris Stock company will begin its fourth annual engagement at the Boyd Theatre, Omaha, under the management of G. W. Winters. The following have been engaged: John M. Sullivan, Cecil Owen, Pete Raymond, Orren Johnson, Carl Caldwell, Hempstead Prince, Mary Hill, Dollie Davis, Hattie Carmontelle and Marie Pavey. Harry Long will direct the stage.

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Mabel Montgomery closed with the Baldwin-Melville Stock at the Grand Opera House, New Orleans, April 30, and arrived in New York last Monday.

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Percita West, while on the stage of the Colonial Theatre, Cleveland, talking with Vaughn Glaser, was struck by a falling back drop and her collar bone was broken, causing her retirement from the cast of The Prisoner of Zenda. Her injury was at once placed in a plaster cast and she is now able to go about with her arm in the sling.

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George Alison has been specially engaged by F. F. Proctor to play the title-role in The Club Friend for the week of May 23 at the 125th Street Theatre.

* * *

Harry McRae Webster closed his third season with Lost River, and is now playing with F. F. Proctor's Stock, New York City.

CUES.

Upon the occasion of the one hundred and seventy-fifth and sixth performances of Sweet Kitty Bellairs by Henrietta Crosman and her supporting company at the Belasco Theatre, on May 12, uncommonly handsome souvenirs, in the form of copies of the novel, "The Bath Comedy," from which the play was derived, were distributed by Mr. Belasco among his patrons. The book, written by Agnes and Egerton Castle and published by the Frederick A. Stokes Company, is illustrated in this edition with many fine scenes from the play.

A jury in Sherman, Texas, has given Louis James a judgment for $10,000 against the Oriental Hotel Association of Dallas, Texas, for libel. It is alleged that the hotel people had sent a telegram to James and his wife requesting them to return pillow slips said to be missing from the hotel. James sued for $10,000 actual and $10,000 exemplary damages.

Elwood M., or, as he is better known, "Bert," Dasher, former partner of the late Charles H. Hoyt, is at Dr. Sterne's Norways Sanitarium, in Indianapolis, the victim of mental collapse.

Mrs. Leslie Carter refused to give a matinee performance of Du Barry in Atlantic City last Saturday in the Young's Pier Theatre. The house was sold out and $1,500 in cash was in the box-office. A large audience was disappointed by the star's refusal to appear. Mrs. Carter gave as a reason for not appearing that the hour set for the matinee—three o'clock—did not permit of a sufficient interval before the evening performance.

The National Art Theatre Society last Friday elected as officers for 1904-1905: President, Joseph I. C. Clarke; First Vice-President, Frank Tilford; Second Vice-President, C. W. Hartridge; Secretary, James S. Metcalfe; Treasurer, Hermann Conheim. There was also elected a Board of Directors composed of John R. Dos Passos, Isaac L. Rice, Arthur Hornblow, F. F. Mackay, William Ordway Partridge, Bronson Howard, Charles Barnard, Mrs. Minna Gale Haynes, Mrs. Grace Filkins Marix, and Isabel F. Hapgood.

IN BROOKLYN THEATRES.

After this week almost all of the theatres in Brooklyn will be dark. Only six have continued open. The Montauk and the Grand Opera House closed Saturday night, and the Columbia will close this week. The Bijou will shut its doors six weeks earlier than usual, closing at the end of this week. The Orpheum will soon begin its season of light opera.

At the new Broadway Theatre that bright musical comedy, The Governor's Son, is presented. In the cast are John McVeigh, Ruth Halben, Grace Hazzard, Louise Gould, Walter Chester, Charles Pusey, Harry Lester, with a chorus of thirty-six people.

For the last week of the season at the Bijou Mrs. Spooner has chosen A Bachelor's Romance. Both Edna May and Cecil Spooner are cast to appear in congenial roles. Harold Kennedy is cast for a good part. He is one of the most popular members of Mrs. Spooner's forces, and she emphatically denied the rumor that this was to be his last week with the company. The Bachelor's role is played by Mr. Phillips. Edna May Spooner is seen as Miss Arbuckle. Ben Wilson is the Dr. Ludwig Schwartz. Cecil Spooner and Miss McAlister are the twins, Charyllis and Amaryllis, whose likeness to each other get them in all sorts of scrapes. After an absence of four months Mrs. Spooner delights her friends with a reappearance in one of her favorite roles. Mrs. Spooner has been kept very busy attending to the affairs of the Sunshine Society, an organization of charity workers who have provided a home and shelter for babies whose mothers are compelled to go out to work.

The Black Patti, surrounded by her troubadours, is the attraction at the Columbia this week.

The Little Mother is spending this week at the Park Theatre. In the company are Mabel Florence, Walter Ware, and a strong company.

Rose Sydell's London Belles are at the Star Theatre this week. The leaders in the burlesque are Rose Sydell, Pearl Fraser, Jessie Dale, and company. A strong vaudeville bill follows the burlesque, including Cain Sisters, Cadieux and Campbell, and his Night on Broadway burlesque company.

The White Crook Burlesque company will entertain at the Unique this week.

VINCENT R. KIRK.

BENNETT SOUTHARD.

Above is a portrait of Bennett Southard as Count D'Orelli in The Mummy and the Humming Bird.

"Paul Gilmore scored a great hit at the Court Theatre in the clever play The Mummy and the Humming Bird. Mr. Gilmore gave a superb interpretation of the leading role, and he played the part most intelligently and artistically. He was strong and masterly in the climacteric scenes, and demonstrated his right to rank among the most talented young actors on the American stage. At the end of the third act he received an ovation in the way of three curtain calls, and finally responded to demands for a speech. Mr. Gilmore has splendid support. Mr. Southard as Count D'Orelli, the Humming Bird, acquitted himself with great credit in the difficult role and showed that he was a finished artist."—Wheeling "Telegraph," May 1, 1904.

"Bennett Southard is an effective adventurer, thoroughly consistent in cunning as well as in dialect."—"Nebraska State Journal," Lincoln, April 6.

"Bennett Southard as Signor D'Orelli does splendid work. One of the hits of the play."—Omaha "Bee," April 4.

"Bennett Southard made a capital villain as Signor D'Orelli."—St. Paul "News," March 25.

OBITUARY.

Thomas Kierns, the well-known young comedian, died at Delta, Col., on April 18 of consumption, from which disease he had long been a sufferer. Mr. Kierns was born in San Francisco thirty-three years ago, and made his early appearances there with the Morosco company. Later he was with the Alcazar company, and he then appeared in the East in E. E. Rice's productions. His last appearance was in the title-role of A Boy Wanted, at the Central Theatre, in San Francisco. He had been in Colorado for the benefit of his health for several months. The remains were taken to San Francisco, the home of Mr. Kierns' sister, and the funeral services were held in the Holy Cross Church, where high mass was celebrated. The service was attended by many players, among them being representatives of the Actors' Order of Friendship, the Eagles and various theatres of San Francisco. The body was afterward taken to Eagles' Hall, where it lay in state until the burial was made.

The remains of Elseeta, the dancer, who died in Newark, N. J., from heart failure on Feb. 23, 1903, that have been in the receiving vault since that time, were interred on Wednesday, May 11, at Fairmount Cemetery, Newark. Elseeta was a principal dancer with Beauty and the Beast at the time of her death, and prior to that had been popular in vaudeville. She was of an unusually sweet nature and of a lovable disposition, and her memory will live long in the hearts of those who knew her.

Amelia J. Pollard, mother of Fanny Bloodgood, died at her home in Norwich, Conn., on April 28 of pneumonia. She is mourned by a wide circle of friends in the dramatic profession.

Charles M. Tyson, of Tyson's theatre ticket office, died at his home in this city on May 15.

Born.

COSSAR.—A daughter, to Mr. and Mrs. J. Hay Cossar (Fanny Cohen), May 11, at Saddle Lake, near Grand Junction, Mich.

NORMAN.—At London, England, on April 24, to Mr. and Mrs. Norman J. Norman (Marie George), a son.

Married.

ADAMS—LESLIE.—At Brooklyn, N. Y., on April 4, Lillian Adams and James Leslie (professionally known as John Powell).

CATLIN—PRATT.—In New York city, on May 1, Irma Pratt and Henry W. Catlin.

MARTINETTI—MARTELLE.—At New York city, on April 28, Harry Martinetti and Anna Martelle.

Died.

BRIGGS.—J. Harvey Briggs, in New York city, on March 30, aged 40 years.

BRODERICK.—William Broderick, in Cincinnati, O., on April 29, of heart disease; aged 45 years.

CANFIELD.—Eugene Canfield, in New York city, on May 4, of pneumonia, aged 53 years.

DEAVES.—Mrs. Edwin Deaves, in New Rochelle, N. Y., on April 30, of a complication of diseases.

DOLIUS.—George Dolius, in Milwaukee, Wis., on April 25.

DVORAK.—Antonin Dvorak, in Prague, on May 1, of apoplexy; aged 63 years.

FARREN.—Nellie Farren, in London, on April 28, of gouty affection of the heart.

FAWCETT.—Edgar Fawcett, in London, on May 2, of cirrhosis of the liver, aged 57 years.

FOX.—Mrs. Lydia Fox, at Lake Hill, Ulster County, N. Y., on April 26.

HODGES.—B. S. Hodges, at Dayton, O., on April 22, aged 57 years year.

JOKAI.—Maurus Jokai, in Budapest, on May 5, of inflammation of the lungs, aged 79 years.

KEIRNS.—Thomas Keirns, at Delta, Col., on April 18, of consumption; aged 33 years.

LUDOVICO.—Louis Ludovico, in New York city, on April 30; aged 55 years.

TENNANT.—At London, England, on April 16, Hector Norman Tennant.

WILLS—Mrs. Nat M. Wills (Mlle. Loretto) in New York city, on April 22.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Mr. and Mrs. Mark Murphy head the bill and the Marco Twins are a special attraction. Others are Paulo and Dika, Three Hickman Brothers, Mr. and Mrs. Harry Thorne and company, John F. Clark, Brown and White, Reid Sisters, Chihuahua Troubadours, Topsey Turvey Trio, Nard and Alice Barlow, Mildred Kenfield, Graham and Collier, and the vitagraph.

Keith's Union Square.

Annie Abbott, the Georgia magnet, heads a list including Poettinger's Swedish Quintette, Monroe, Mack and Lawrence, Lotta Gladstone, Victor Moore and Emma Littlefield, A. O. Duncan, Tenbrooke, Lambert and Tenbrooke, Searl and Violet Allen, Deveaux and Deveaux, the Seyons, John Healy, Watson and Hill, Two Fennels, and the biograph.

Proctor's Twenty-third Street.

Charles Hawtrey, in Time Is Money, heads the programme, with Robert Downing, in The Last Call, a close second. Others are J. A. Murphy and Eloise Willard, Four Donazettas, James E. Toole and company, Loney Haskell, Arthur Buckner, Osmnan and Hunter, Louise Sylvester, Brooks Brothers, Mills and Morris, Hellman, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Club Friend is this week's play, with a cast including Lotta Linthicum, Rose Stuart, Malcolm Williams, Gerald Griffin, Verner Clarges and others. The olloists are Crawford and Manning, Talkative Miss Morton, Marie Brackman, Claudius and Corbin, Beardsley Sisters, Manhasset Comedy Four, Christian and Turner, and the kalatechnoscope.

Proctor's 125th Street.

When We Were Twenty-One is this week's play, presented by the stock company. The olio embraces White and Simmons, Delmore Sisters, Spenser Kelly, the La Teis and the kalatechnoscope.

Hammerstein's Victoria.

The bill includes the Royal Marine Band of Italy, McIntyre and Heath, Frederick Hallen and Mollie Fuller, Jmes J. Morton, Cole and Johnson, Merian's dogs, Agn, Warren and Blanchard, Cliff Gordon, the Tanakas, the vitagraph, and Jack Mason's Society Belles, who make their first appearance at this house.

Hurtig and Seamon's.

The entertainers are Mr. and Mrs. William Robyns, Basque Quartette, Sandor Trio, James Richmond Glenroy, Estelle Wordette and company, Johnson and Wells, Laura Comstock, Kenyon and De Garmo, and the vitagraph.

Circle.

Blanche Ring heads a bill including the Barrows-Lancaster company, Clivette, Stein-Eretto Family, Walter C. Kelly, Macart's dogs and monkeys, Colossal Quartette, Three Westons, Clifford and Harvey, and the vitagraph.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Owing to the illness of one of the Marco Twins they were out of the bill last week, but Mr. Pastor found an excellent team of substitutes in Sullivan and Weston, whose budget of crazy nonsensicalities kept the audience in an uproar. Sullivan is one of the funniest men on the stage and never fails to bring an audience to him, even if it has been left in a cataleptic state by the preceding acts. Mr. Weston is also very clever and is admirably able in assisting Sullivan to bring out the laughs. Mr. and Mrs. Allison in Minnie from Minnesota have one of the most pleasing acts now before the public, and their success was very great. Madge Fox, "the flip-flap lady," scored a big hit with her remarkable acrobatic acting. Fitzgerald Brothers and Roma, who have not been seen here in a long time, were warmly welcomed. Their club-juggling is neat and artistic and their costumes are tasteful. Mr. and Mrs. Arthur Young were very amusing in A Homespun Wedding. John and Lillian Hoover did some good stunts in the juggling and comedy lines. Parker's dogs, Virna and Lara, Clifford and Hall, Satsuma, Hunter and Mooney, Gus Leonard and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—Henry Lee was the star of the bill, and as usual scored an unqualified success with his impersonations of great men. Mr. and Mrs. Sidney Drew were seen in When Two Hearts Are Won, the oldest sketch in their repertoire, but by far the best. Frank Bush's stories served to pass the time very pleasantly indeed. A genuine hit was scored by Tom Brown and Miss Nevarro, their versatility causing much favorable comment. This was their last engagement in America for some time, and they left a strong impression. Corbley and Burke, the Irish comedians, singers and dancers, had everything their own way while they were on the boards, and laugh followed laugh in quick succession as they progressed with their amusing specialty. They are leaders in their line of work and a sure cure for the worst case of blues. Dick Brown and Mlle. Bartoletti, the Village Choir, a very neat singing turn; Sisters De Van, clever equilibrists; Kriesel's dogs, Wills and Hassan, Wood Brothers, Hanson and Drew, Koppe, and the biograph pictures were also well received.

PROCTOR'S TWENTY-THIRD STREET.—Sparrow, the "mad juggler," succeeded in covering the stage with broken crockery and squashed fruit, and won a number of laughs with his eccentric work. His props must cost him a pretty penny every week and he makes plenty of work for the stage hands. Nestor Lennon and company, assisted by R. Dana Tracy and Sidney Lee, presented a sketch called A Trifle, written by Arnold Daly. The piece tells the story of the saving of a reckless youth from a foolish marriage by a kind-hearted man about town. It was cleverly acted by Mr. Lennon and his support, and made a favorable impression. Frank H. White and Lew Simmons made the laughing hit of the week with an extremely funny old-fashioned skit called Rats. The audience screamed in unison at the amusing business, which, while very ancient, still won out handily. Marie Brackman sang three songs very nicely. Belle Hathaway's monkeys made a strong hit, especially with the youngsters. The animals are in fine form and the act compares with anything of the kind now in vaudeville. Eugene Ellsworth and Madge Burt were seen in Domestic Pets, and proved entertaining as usual. The clever banjo work of Claudius and Corbin, songs by Spenser Kelly, and turns by Valveno Brothers, Emerson and Omega, Herbert, Howard Sisters, Collins and Vack, James McElhern, and the kalatechnoscope also pleased.

PROCTOR'S FIFTH AVENUE.—Jessie Izette made her reappearance with the stock company and gave a charming performance of the leading role in Frou-Frou, which was given a special production, with new scenery, costumes and properties. Malcolm Williams as Henri was easy and pleasing, and Hugh Ford made a hit as Brigard. Verner Clarges, John Westley, Julian Reed, Albert Roberts, Leo Hawley, Rose Stuart, Estelle Earle, Cecylie Mayer, and Frankie Miller also did good work. An excellent olio was presented by Avery and Hart, Walter J. Talbot and John P. Rogers, Lutz Brothers, Pierce and Maizee, Keeley Brothers, Bennett and Young, Hatch Brothers, the La Teis, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—In Missoura proved a good drawing card last week, and the efforts of William H. Pascoe, Gerald Griffin, Theodore Marston, George Bryant, Charles M. Seay, H. D. Hawley, Frederick Power, Albert Veazie, Charles Seaton, Edwin Fowler, Adelaide Keim, Loretta Healy and Margaret Kirker met with approval. A good olio was presented by Crawford and Manning Josephine Ainsley, Mr. and Mrs. Stuart Barrow, the Messenger Boys' Trio and the kalatechnoscope.

CIRCLE.—Jack Mason's Society Belles were seen for the first time in Manhattan Borough and made a very pleasing impression. The Belles are a bevy of five fine-looking young women who sing and dance most agreeably. They are richly costumed and have been carefully trained by Mr. Mason, who deserves much credit for having added such a good act to the list of genuine headliners. The girls in the company are Grace Garner, Daisy Lucas, Madge Pierce, Rosalie Boyer and Made Adams. Miss Garner does the solo work and the others fill in the spaces with neat dance steps and also join in the chorus. The act is prettily costumed and well staged. Homer B. Mason and Marguerite Keeler, assisted by Henry Travers, were entirely successful in Gelett Burgess' skit, Hooked by Crook. Mr. Mason's piano imitations and his fine dialect are especially worthy of praise. Those three well-known monologists, James J. Morton, Edwin Latell and George Day, were strong rivals, and each carried off his share of approval. The topliners were Billy B. Van and Rose Beaumont, and other numbers were by Nirvana, Eddie Mack, Tsuda and the vitagraph.

HAMMERSTEIN'S VICTORIA.—McIntyre and Heath, in their Georgia Minstrels act, were as irresistible as ever. The sweet and dainty Hengler Sisters scored an unqualified hit with those who appreciate the poetry of motion, as those clever young women certainly know how to illustrate it to perfection. Ed Reynard's ventriloquism and original mechanical figures won many a good laugh. Cole and Johnson soothed with their quiet methods, and their songs were heartily encored. Nora Bayes scored with a new nonsense-song, which is a wonderful sample of word-juggling. Dolan and Lenharr, Snyder and Buckley, John and Bertha Gleeson, assisted by Fred Houlihan; Wartenburg Brothers, Macart's dogs and monkeys, and the vitagraph all came in for emphatic approval.

HURTIG AND SEAMON'S.—May Edouin and Fred Edwards were the stars of the bill, and their entertaining sketch made a big hit. Others who pleased were Max Waldon, Dean Edsall and company, Joe Flynn, the Rappo Sisters, A. P. Rostow, Searl and Violet Allen and Davis and Walker. New views were shown on the vitagraph.

The Burlesque Houses.

DEWEY.—Harry Morris' comedy, A Night on Broadway, repeated the successes it has made on previous visits, and kept large audiences in great good humor. Mr. Morris was inimitable in the leading role and was well supported by a large and capable company. The costumes, settings, music and dialogue are far superior to those of the average burlesque organization. This week The Utopians.

GOTHAM.—Harry Bryant's Burlesquers offered a bill that appealed strongly to the patrons and good business prevailed throughout the week. Darmody, the Racketts, Kennedy and Cameron, and the Imperial Japanese Troupe made hits in the olio. This week Reilly and Wood's Show.

MINER'S BOWERY.—The Kentucky Belles, with Gaston and Stone and other clever people, drew well. This week, Vanity Fair Burlesquers.

MINER'S EIGHTH AVENUE.—Reilly and Wood's Show, headed by Pat Reilly, scored heavily. This week Dainty Duchess.

LONDON.—The Cracker Jacks, with Bob Van Osten leading, pleased merry crowds. This week Metropolitan Burlesquers.

A NOTABLE ENTERTAINMENT.

(Special Correspondence of The Mirror.)

HARTFORD, CONN, May 10.

One of the most remarkable entertainments ever given in a vaudeville house occurred at Poli's Theatre here on May 9. It was a benefit for the Hartford Hospital, and the receipts were over $30,000 for admissions and $4,800 for ads. on the programme. All the boxes were sold at $1,000 each, and the seats ranged from $100 to gallery seats at $5. The programme, which was a handsome one in a colored cover, contained only one-inch ads. of local concerns, who paid $100 and over each for the small space. The theatre was handsomely decorated for the occasion, the boxes and galleries being beautifully draped and the tiled entrance and large foyer contained hundreds of beautiful plants, in which were half-hidden myriads of electric lights. The entire audience from pit to dome was in full evening dress and made a brilliant scene, being composed of the foremost society people. The performance was notable for many reasons. It was probably the first time in the history of this country that "upper society" chose a vaudeville house for so swell a function, and remarkable, too, that aside from an opening overture by a military band and a selection by a local church quartette, the programme was exactly the same as given at this theatre the entire week. Manager Poli generously contributed the company and theatre. Most of the audience had never seen a vaudeville performance, and it was very gratifying to Mr. Poli and those who took part that they enjoyed and applauded each turn very enthusiastically. No vaudeville company ever played a week's engagement before when on one evening all society turned out to see them, and the net receipts were over $35,000. This, too, in a city of less than 100,000 population. Those who made up the excellent and memorable bill were the merry topliner Marshall P. Wilder, Marvelous Frank and Little Bob, the Great Vernon, Rice and Prevost, J. K. Murray and Clara Lane, the Toozoonin Arabs, and Stanley and Brockman. The eléctograph closed the eventful performance, that will long go down in history and will not soon be forgotten by those who were on either side of the footlights. Notwithstanding the immense throng everything passed off without a hitch, and great credit was extended to Manager Poli by the committee, the press, and those who attended for his generosity and able arrangement of details, in which latter he was enthusiastically assisted by local manager Kilby. At the close of the performance the front of the theatre resembled the outpouring of a Broadway theatre, with hundreds of stylish private equipages and automobiles lined up at the door. The local press gave columns to the event.

A. DUMONT.

CHARLES HAWTREY IN VAUDEVILLE.

Charles Hawtrey, the well-known English actor, who has been starring in this country for the past few seasons in A Message from Mars and other plays, has joined the great army of vaudevillians and is now a "headliner." He signed a contract with F. F. Proctor last week to appear in a one-act play at both the Twenty-third Street and the Fifth Avenue theatres in this city. This will necessitate four performances a day, and Mr. Hawtrey will be kept on the jump from early in the afternoon until late at night. The play chosen for Mr. Hawtrey's vaudeville debut is On Time, a comedietta by Hugh Bell and Arthur Cecil. The engagement is exclusive, as Mr. Hawtrey will sail for England next week.

VAUDEVILLE IN LONDON.

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, April 30.

The campaign of the Theatrical Managers' Association against sketches in music halls is to be continued. The summonses against the Alhambra and Empire music halls, taken out by George Gray, who challenges the legality of the ballets, will be heard next Thursday.

It is extraordinary what a huge business, for an independent hall, the London Pavilion does, which is partly due to its excellent location and most due to the superior programmes that Frank Glenister, the popular manager, provides. Added to an interesting bill is the coon singing and sand-dancing comedienne, Daisy Mayer. Her style is original, and her method of describing Southern melodies, as sung by colored folks, is very diverting. There is much life in her steps, and the orchestra has all it can do to compete with her dancing in portraying the rhythms of rag time. She was heartily applauded. Percy Honri is a remarkable concertina-solist, who is most entertaining with his selections from English operas. The instrument is quite popular on this side, and Honri should even make it more so. George Mozart thinks out a line of comedy for himself, in which he is highly amusing. His production of a nautical drama, with the characters burlesqued entirely by himself, shows a talent which he has only recently developed.

Dan Leno and Ida Rene are still the drawing cards at the Pavilion, the latter especially displaying much ability in her rendering of three descriptive songs. She should make a big success in America.

On the Stoll Tour, the Holloway Empire has one of the most critical audiences, and it speaks well for Chung Ling Soo, if he is able to receive so much appreciation as he did when I was there. He had them bewildered with his conjuring from start to finish. Bonnie Goodwin and her Apollo (?) Picanninies, who I understand have appeared in the States, is a clever turn which should have just a little more American spice in it. A couple of good comedians on the horisontal bars are Stelling and Revelle, who excel in their knockabout tumbling. "Follow the Crowd on Sunday" is being popularized by Jerry Hart and Beatrice Leo, whom I have mentioned before. They are assisted by a "bunch" of promenaders in illustration of the song. They made a big hit in that song at the Stratford Empire, appearing at a special benefit in aid of the West Ham Hospital.

Speaking of "Aid Funds," R. G. Knowles at the Tivoli, announced that that theatre were giving a matinee performance in aid of Pearson's Fresh Air Fund for Poor Children. They will have a strong bill for that charitable cause, and it ought to be a big success.

I paid a visit to the Euston Music Hall, where Fred McAvoy, the manager, received me with the greatest courtesy. This hall has two shows nightly, and both houses are packed. A new team on the Euston bill are the Kings, who were formerly, respectively, Charlie King, of the Manhattan Comedy Four, and one of the charming Benson Sisters, well known here. They work smartly together, each having distinct ability which they blend very agreeably. King has some phenomenal notes in his voice, while his partner's personality, with some clever step-dancing, assists in the success which they highly deserve. A comedian, peculiar in his line of work, is Charles Fanning, who on first thoughts one might take for a Southerner, but who, I understand, hails from Australia. He seemed to catch on well with his audience. Sneaking away from the gorgeous surroundings of the Empire ballet, High Jinks, in which he does a specialty as the sleepy page, Harry Rogerson also appears at the Euston in his fantastic lazy dance which is both clever and realistic.

One of the largest houses in London is the Paragon Music Hall, and Charles Beecham manages it to everybody's satisfaction. Philip Verstone informs me that he could not look for more courtesy than he received there, and in evidence of Mr. Beecham's popularity a benefit will take place at that hall next Thursday, when a huge star company will appear, including many prominent American turns. Mr. Verstone describes Hetty King, on the Paragon bill, as a turn that closely resembles that of the London idol, Vesta Tilley. If she only wore a wig, her appearance in the character of an English Johnnie would be much improved, otherwise she works well. Her work reminded him of a similar American performer who was over here, named Zelma Rawlston. A clever and startling aerial act, he informs me, is given by Cee Mee and Family, who are well known on both sides of the water. Their turn is full of daring feats and quite one of the best of its kind.

Agnes Beckwith, with her aquatic performance, in which she is assisted by Miss Ethel, brings back to me reminiscences of the Beckwith family, famous for their swimming. Her work in the tank is very entertaining, he states. That clever Scotch comedian, Harry Lander, who is such a continual success on this side, I am more than ever convinced from Mr. Verstone's account of his extraordinary ability, would make as big a hit in the States as he has succeeded in making here. His character song of a Scottish school boy is a wonderful study.

Again one has to acknowledge that the Continent produces the finest gymnasts. The Four Estrellas, with their unique and original shaped trapezes, give a most graceful exhibition, in fact so graceful that the tricks appear quite simple. They are handicapped at the commencement, however, with music that is entirely unsuitable to their act.

An American turn are Donaldson Brothers and Ardel in a "zoological comedy," introducing various fake animals in their act. They create many humorous situations which always arouse roars of laughter.

May Yohe is drawing big houses at the Pavilion, Glasgow.

Horace Goldin appears next week at the Palace Theatre, where he will endeavor to illusionize the audience again.

Mr. Barrasford has secured as his attraction at the Liverpool Hippodrome next week George Fuller Golden.

We have to congratulate Norman J. Norman, whose wife, professionally known as Marie George, presented him with a son and heir last Sunday.

Robbins, the trick cyclist, has arrived here this week from the States.

Marcus R. Mayer is back again in London from America and looks as well as ever.

Marie Daniton has also just returned, her holiday undoubtedly having done her good.

Richard Pitrot, the international agent, arrived on the *St. Paul* last Saturday. There seems to be quite a stir at the idea of Savage's Prince of Pilsen company coming over here. The Shaftesbury Theatre is being entirely renovated to receive them.

The fourteenth annual dinner of the Music Hall Benevolent Fund took place at the Trocadero last Sunday evening.

REVONOC.

CONEY ISLAND SEASON OPENS.

The season opened on Saturday last at Coney Island, when Luna Park and the new resort, Dreamland, threw their gates ajar to the waiting thousands. Dreamland is still in an incomplete state, but in a few weeks it will be ready to cope with Luna Park, which has been extended and enlarged, so that there are twice as many ways of spending money there as there were last season. THE MIRROR later on will give a more detailed description of the wonders of these two big amusement enterprises, both of which are on a colossal scale.

WHERE IS BERT FLATT?

THE MIRROR has received a number of letters, including one sent by a friend of his mother, inquiring anxiously for Bert Flatt, of the team of Flatt and Sutherland, who was last heard of in South Africa. Miss Sutherland died in Johannesburg, and Flatt shortly afterward went away from there and has not been heard of since. If any reader of THE MIRROR knows anything of his whereabouts he will confer a great favor by sending the information to this office.

PAUL SPADONI.

The above picture shows the great juggler, Paul Spadoni, as he appears when performing his new trick, which consists in throwing a heavy cannon from a springboard with his foot and catching it as it falls upon his shoulders and back. Mr. Spadoni has been practicing on this trick for months, and will show it for the first time in public during the opening week of Hammerstein's Paradise Roof Gardens, in this city. Mr. Spadoni has created a sensation in America during the season, and everywhere he has appeared his work has caused widespread comment. His strength, agility and grace, as well as his handsome appearance, have won his audiences completely and his tour has been a series of ovations. He was imported to this country by Charles Bornhaupt, the well-known agent, who is to be congratulated on having brought over one of the biggest cards ever introduced to the United States.

A MINIATURE MELODRAMA.

Gerture Mansfield and Caryl Wilbur produced last week at Keeney's Fulton Street Theatre, Brooklyn, a melodrama in miniature, called The Shadow, written by Edward McWade and Randolph C. Lewis. The scene is laid in the elegant home of Walter Blackhurst, on the shore of the Hudson River. Blackhurst is an expert counterfeiter who poses as an upright citizen and a church member, and is supposed to be a scientist. Living with him is his charming ward, Emily Lawrence. Jack Landon, known to evildoers as "The Shadow," is a secret service detective who is hunting down the gang of counterfeiters of which Blackhurst is the leading spirit. Landon stops the runaway horse which Miss Lawrence is driving, and thus gains admission to the house. There is a pretty scene between the detective and the girl, in which he declares his love and wins her consent to a speedy marriage. Landon then attempts to enter the secret room of Blackhurst and is confronted by that gentleman, who holds a very large and dangerous looking revolver in his hand. Blackhurst announces very coolly that he intends to kill Landon, who asks permission to smoke his last cigar. They sit at a table chatting in low, earnest tones, when Landon suddenly seizes the end of the revolver and they begin a desperate struggle. During this encounter the pistol drops to the floor and the men continue to fight. Just as Blackhurst is about to hurl Landon from the window to the river below Emily smashes a large pane of glass in a door, leaps through the space, picks up the revolver and with a well aimed shot wounds Blackhurst. Landon takes advantage of this turn of affairs and hurls Blackhurst through the window to his well earned doom. Sullivan, the "Souse," Blackhurst's chief assistant, rushes in with some of his fellow thugs, but at the same time several policemen arrive, having been summoned by a burglar alarm, rung by a bullet discharged from the pistol during the fight. The play is an admirable bit of stagecraft, for which Messrs. McWade and Lewis deserve much praise. It introduces love, jealousy, hatred, revenge and the final triumph of right over wrong in a concise, consecutive and interesting way. The lines are bright and crisp, the situations are good, and the piece, taken all in all, is a gem of its kind. The leading role of Jack Landon was interpreted by Mr. Wilbur in a way that stamps him as an actor of uncommon talent. He was light and breezy in the earlier scenes and earnest and forceful later on, without overacting or ranting. Miss Mansfield, as Emily, played with the skill and intelligence for which she is noted, and was especially good in the scene in which she mends Landon's torn coat sleeve. Joe Hanaway, as Sullivan, the "Souse," contributed a character sketch of a tough that was true to life and most convincing. Guy Bennett, as Blackhurst, was dignified and got full value from his lines. The play was carefully staged with special scenery and had been thoroughly rehearsed. The audiences during the week were very enthusiastic, and numerous curtain calls rewarded the players. Even the prospect of seeing James J. Corbett did not prevent the spectators from calling Miss Mansfield and Wilbur and their associates before the curtain again and again.

HERRMANN THE GREAT IS THE LATEST.

Hermann the Great has finally decided to accept the very flattering offers that have been made to him from time to time during the past five years by the leading vaudeville managers, and will make his bow as a "headliner" at Chase's Theatre in Washington, D. C., on Sept. 5. Herrmann has received many big inducements to enter the field of vaudeville, but decided to continue his tours at the head of his own company. The bids for his services recently have become so tempting that he could resist no longer. His act is to be one of the most elaborate magical productions ever put on a vaudeville stage. In 30 minutes he will combine the best features of his two hour performance, with many new and startling illusions. He will carry a new setting and several assistants. Having appeared for many years in all the leading legitimate houses in this country, Herrmann the Great will undoubtedly prove a big drawing card for the vaudeville houses. He has secured the services of Jesse L. Lasky, whose office is in the Broadway Theatre Building, and Mr. Lasky will manage and book his tour in vaudeville.

MASON GOES TO HAMMERSTEIN'S.

Jack Mason, who has been associated for some time with Gus Hill as producer and general stage manager, has accepted a similar position for the Summer with Oscar Hammerstein for his roof garden, which will open late in June. The rehearsals for a big spectacular production are now going on under Mr. Mason's direction. He

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P. S.—Our very best regards to the Marco Twins.

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ED—LAWRENCE and HARRINGTON—NINA

Just closed 2 seasons engagement, playing principal parts with Joe Welch in "The Peddler," management Sullivan, Harris and Woods. At liberty to consider offers for next season, Dramatic, Farce Comedy or Vaudeville.

EXTRACTS FROM PRESS

BOSTON DAILY GLOBE, Feb. 10, 1903.—The clever character acting of Nina Harrington and Ed Lawrence met with particularly warm reception.

SPRINGFIELD UNION, Feb. 20, 1903.—Ed Lawrence and Nina Harrington are in the company, and when it comes to introducing Bowery characters they have few if any equals. . . . They have often been seen here in vaudeville, and in their new roles make the most of their opportunities. Of course, they have to introduce their Bowery Dance, and it makes as great a hit as of old.

BOSTON EVENING RECORD, Jan. 28, 1904.—Ed Lawrence as the Bowery Boy and Nina Harrington as Lize Barclay the Tough Maiden shared the honors with Welch and received repeated encores.

NEW YORK HERALD, Dec. 16, 1902.—The revival of their vaudeville turn by Lawrence and Harrington, who appeared as tough boy and girl, received the most sincere applause of the evening.

EVENING TELEGRAM, Providence, R. I., April 7, 1903.—Ed Lawrence and Nina Harrington as typical Bowery Tough and Belle were easily the hit of the season, and they did their act in an exceedingly creditable manner.

TRENTON TIMES, Trenton, N. J., March 6, 1903.—Of course Mr. Welch is the star of the evening, but the tough specialty of Lawrence and Harrington won the greatest applause. This act was encored six times.

BROOKLYN STANDARD UNION, Feb. 16, 1904.—Ed Lawrence as Chuck Connors and Nina Harrington as Lize were equally effective in presenting a pair of East Siders of another type, and as a Bowery couple evoked the plaudits of the audience to almost as great a degree as greeted the star.

EVENING TELEGRAM, Philadelphia, April 12, 1904.—Lawrence and Harrington, the "Original Bowery Spellers," were called before the curtain seven times after their clever second act specialty.

PHILADELPHIA LEDGER, April 12, 1904.—Mr. Welch, with his droll humor, was the principal fun maker, but had rivals in Edward Lawrence as Chuck, a Bowery Tough, and Nina Harrington as Lize Barclay, Bowery Belle.

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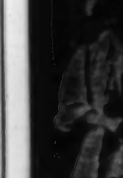

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Big hit at Hammerstein's Victoria, last week on our return date in four weeks. May 9, Orpheum Theatre, Utica, N. Y., 16, Jacques' Theatre, Waterbury, Conn.; 23, Hurtig and Seamon's, N. Y.; 30, Circle Theatre, N. Y.; June 6, Chase's Theatre, Washington; 13, Keith's Theatre, N. Y.; 20, Keith's Theatre, Boston; 27, Keith's Theatre, Philadelphia; July 4, Shea's Theatre, Buffalo. Now booking time for next season. Address WM. MORRIS, or IRVING M. COOPER, Mgr., 8 Rutgers St., N. Y.

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A Big Musical Act in One.

Booking 'way ahead!

TIM McMAHON AND EDYTHE CHAPPELLE

One of the "heavy hits" at Hyde and Behman's last week. Curtain calls were many!

---

has had several offers for his vaudeville act, the Society Belles, from South Africa on the European Contient.

TRUE STORY OF THE POISONING.

To correct the many sensational rumors regarding the asphyxiation of a number of the Al. G. Field Minstrel company, which occurred at Victoria, B. C., Mr. Walters, the press agent, furnishes the following facts: The Victoria, B. C., Opera House is heated with hot air, the fuel used being coke. A pipe from the furnace leading into one of the dressing rooms was left open by the Chinese janitor. The Leigh Brothers and two of the Waltons, who occupied the room, entered the theatre about 7.30 P. M. A few minutes later they were overcome and fell to the floor as if shot. A number of the other members rushed into the room to render assistance, ignorant of the cause. In a short time they were all overcome. Medical aid was summoned and 10 physicians worked over the sufferers. Those who were only exposed to the fumes of the deadly poison for a few moments were soon revived, but it required several hours to restore the Leigh Brothers to consciousness; in fact, Percy was given up as dead, but persistent work finally brought him around. The performance was given that night at Victoria with the acts of the Waltons and Leighs omitted. At Vancouver, the following night and every night since, all the men have worked, and none has suffered any bad effects from his close call.

TO LEAVE VAUDEVILLE.

While stars like Charles Hawtrey are going into vaudeville, wide-awake managers are looking over that field for clever vaudevillains to strengthen their forces, and so honors are easy between the two branches of the profession. The latest recruits to enter the legitimate field are Gaston and Stone, who have been engaged by Hamlin & Mitchell to play the principal comedy roles in the Enchanted Isle, which will open on Aug. 15 at the Boston Theatre. They closed with the Kentucky Belles on Saturday at Philadelphia, and will open a four weeks' engagement on the Orpheum circuit at San Francisco on May 29. This will be the last appearance in vaudeville.

J. J. MURDOCK IN TOWN.

J. J. Murdock arrived in New York from Chicago on Friday last, and is making his headquarters at the office of the Orpheum circuit in the St. James' Building. Mr. Murdock is booking acts in conjunction with the Orpheum circuit, offering performers from eighteen to twenty-two weeks' work. He represents the Kohl and Castle Amusement Company, Tate Amusement Company, Olympic Amusement Company, Anderson Theatre Company, and Hopkins Amusement Company. Several well-known acts have already booked eighteen weeks over the circuit for next season.

GOING TO EUROPE.

Homer B. Mason and Marguerite Keeler, who finished a long season last week at the Circle Theatre in this city, will sail for Europe in a

few days, to open in England on the Moss and Stoll tour on June 13. The American representatives of a big European agency saw their act, Hooked by Crook, and immediately secured them for England, with the other countries of Europe to follow. They are booked solid up to Nov. 7, and will conclude negotiations for a long European tour when they arrive on the other side. They will carry with them to Europe the good wishes of countless friends in this country.

VAUDEVILLE IN BROOKLYN.

That wonderful pantomimist and dancer Rosario Guerrero was the feature offered by Hyde and Behman's last week. The sketch entitled The Rose and the Dagger was even more impressive and interesting than when reviewed here a short while ago. Dufaure Phillips proved himself more than capable in her support. McMahon and Chappelle, with their welcome Watermelon Girls offering, scored one of the biggest successes they have ever had at this house; the encores were many and deserved. Barrows-Lancaster company were seen in a new sketch, When Georgina Was Eighteen. It is by no means as good as their other offerings, but was enacted in the best manner possible by the principals. Probably the most artistic impersonation Eva Mudge has ever done is that of Dick Turpin, the highwayman, which was introduced to us last week for the first time. Her costume is faultless in detail, and the song written around the character second only to the monologue. Her imaginary hold-up of the stage coach, the repartee with the passengers and the general character work throughout are capital, and permit an insight into Miss Mudge's versatility and dramatic talent never before realized in any of her characters. Her finish proved as delightful as ever, as were the other changes seen and commented on before. John and Harry Dillon were called upon repeatedly for encores and scored a laughing hit in their ingenious auto-song. The Great Sandor Trio gave a wonderful exhibition in gymnastic work. Mark Sullivan in his clever monologue, the Bison City Quartette in good harmony and bad comedy, Raymond Finlay and Lottie Burke in some capital satire that deserved a much better place on the bill. This is the close of the season at this house, and after a thorough remodeling it will open next season with many new and interesting features.

The first production of The Shadow by Gertrude Mansfield and Caryl Wilbur at Keeney's Fulton Street Theatre is described elsewhere in this issue. The rest of the bill was excellent. James J. Corbett told his stories very amusingly. The Three Mareenas did an exceedingly clever acrobatic act, the comedian being especially good. Agoust and Weston were amusing in a juggling and comedy specialty. Mildred Marson, singing Frank A. Keeney's songs; Gertie Reynolds and James A. Kiernan in W. H. Lytell's skit, A New England Doll; the Vedmars, Watson and Hill, and the Keeneyscope rounded out the bill. The season closed last evening with a benefit for the executive staff. Great improvements will be made during the Summer, and the house will be reopened with vaudeville in September.

Watson's Cozy Corner did a packed business last week, with the McGovern boys as drawing cards. This week The Brunette in White is the burlesque; the olio, Meeker-Baker Trio, Petching Brothers, Hart and company, and Wayne and Lamar.

The Orpheum featured Haverly's Minstrels last week. Business was good and the offering in the main pleased. Billy Van scored in some time honored jokes and gags. Eddie Mazier, Dan Waldron, George M. Vail, Frank Coombs, and Franklyn A. Batie all proved welcome. The "negro diversity" of Eddie Leonard, entitled In the Moonlight, was by far the prettiest act of its kind in minstrelsy. Mr. Leonard could be the hit of London if he would transplant the act bodily. It is a most artistic offering. Emma Carus carried off the honors of the olio, and Canfield and Carleton in The Hoodoo proved a close second. Harry Linton and the Lawrence Sisters scored heavily in their most entertaining specialty. The balance of the olio was capably undertaken by Young Brothers, Gardner and Somers, Marcus and Gartelle, and the vitagraph. This week Blanche Ring, Gertrude Haynes, Ernest Hogan and company, Louis Simon, Grace Gardner and company, George W. Day, Ed Latell, Sidney Grant, De Onzo Brothers, Clayton Jenks, and Jasper and Dorothy Dumont.

VAUDEVILLE JOTTINGS.

Harry Thomson, since his return from the coast, has been very successful playing the leading clubs and lodges. He has return engagements at Pastor's, Hurtig and Seamon's, and over the Kohl and Castle Circuit. He is also negotiating for tours of the Keith and Proctor circuits, and expects to be very busy this Summer.

Colonel E. C. Bray, manager of the St. Charles Orpheum in New Orleans, was the recipient of a very flattering send-off in the New Orleans "Picayune" recently. Judging from the article, New Orleans has reason to be proud of having such a good citizen and such an able manager within her confines.

James J. Morton is sending around a very nice little booklet containing some excellent views of New York and modest references to the fact that Mr. Morton and Josephine Ainsley are still in vaudeville.

Maude Courtney, who is still in Europe, has issued a very attractive circular containing a few of the many flattering notices she has received from the leading English papers. She has booked the Moss, Stoll, and Livermore tours, and the Palace, Oxford, and other leading London music-halls, and her time will be fully occupied for many months to come.

May Howard lost all of her costumes and other accessories in the fire that destroyed the Curtis Theatre in Denver on May 6. She at once contracted for a Summer season at the Tabor Grand Opera House, and opened there May 15. She intends to produce high-class burlesque, with a change of bill weekly. Miss Howard has enlarged her co., which now numbers forty, as she has received much encouragement from the Denver public.

Forty-two midgets arrived from Europe last week to join the aggregation of little people at Dreamland, Coney Island.

An electrician employed in repairing the wires in Proctor's 125th Street Theatre, after the recent fire in that house, which, however, did no damage to the auditorium, made a misstep, and his foot and leg came crashing through the ceiling. A big shower of plaster fell on the people directly underneath, and there was a small scare, which quickly subsided when Adelaide Keim, the leading woman of the co., looked up and remarked with a laugh: "Don't be alarmed, ladies and gentlemen; that's only another man who has put his foot in it."

Irma Pratt, who has been in the Weber and Fields' chorus for five years, was married on May 1 to Henry W. Catlin, a lawyer. Mr. and Mrs. Catlin will reside in Mexico, where Mr. Catlin represents a big English mining syndicate.

The New Amsterdam Roof-Garden will open on June 6, and the New York Roof, which will be under the management of Warburn and Anderson, will begin operations on June 13.

Winona Shannon's playlet, His Long-Lost Child, recently produced at New Rochelle, N. Y., is declared by Robert Grau to be the best new act presented in vaudeville in the past two years.

Edwin Latell received an ovation at the Circle Theatre on Thursday evening last, when two box parties attended in his honor. He added some new and appropriate jokes to his act for this occasion.

W. H. Fullwood, manager of the Wilbur Opera co., closed a twelve weeks' contract with Manager P. F. Shea for his parks in Springfield, Hartford, and Worcester, opening May 30.

Ollie Young and Brother are now in their tenth week as an added attraction with the Al. G. Field Greater Minstrels and will be one of the World's Fair attractions at St. Louis during July and August, at Suburban Gardens.

Jesse L. Laskey, who has recently opened an office in the Broadway Theatre Building for exclusive vaudeville bookings, has been fortunate in securing the management of Herrmann the Great. Mr. Laskey, who is capable and clever, is rapidly forging to the front in vaudeville circles, and will undoubtedly be heard from in the future.

Clarke and Temple will open on the Proctor Circuit May 30 for three weeks, and will then play parks. They are booked solid until October.

The White Rats of America will give a monster vaudeville entertainment at the Grand Opera House on Sunday, May 29. The bill will be headed by Ezra Kendall, and the Rats promise many novel features. It is intended to make this entertainment the star event of the present vaudeville season.

The murder of Lottie Brace, a vaudeville performer, in Seattle, Wash., in November, 1902, was avenged last week by the hanging of her slayer in the State penitentiary.

The Athon-Wilson-Clarke co. has just completed a three months' vaudeville engagement with Dick Sutton at Butte, Mont., and has been engaged as a special feature at the Salt Palace, Salt Lake City, for four weeks, beginning May 30. Ella Wilson has just completed a new playlet, entitled His Only Child, which the trio will feature in conjunction with What Happened to Brown and The Furniture Man, of which she is also the author.

Walter Stetson and co. are meeting with success presenting Mr. Stetson's new travesty, A Man of Mystery, and A Villain Unmasked. Mr. Stetson is writing a new act for next season.

It is reported that Hyde and Behman and Harry Davis have become joint owners of the Iroquois Theatre in Chicago.

John W. World and Mindell Kingston sail to-day on the Kaiser Wilhelm, and will go from Europe to Johannesburg, South Africa, to open at the Empire Theatre on June 18 for six weeks, after which they will play in Capetown for six weeks. They wish THE MIRROR to convey their adieus to their friends in and out of the profession.

Gus Hill's Smart Set closed a phenomenal season at the Grand Opera House, Boston. This co. has had two successful years, covering nearly all the territory between Maine and California, and Mr. Hill has decided to send it to Europe. C. E. White, acting manager, will sail for London on May 21 to arrange for a European season, and if time can be had will also take the co. on an Australian tour. Nearly all the principals and chorus have been engaged for next season, and in all probability the co. will open early in September at one of the leading theatres in London.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Keith's, N. Y., 16-21.
Acrobatic Girls, Eight—Folies Bergere, Paris, France—indefinite.
Adams, James R.—Luna Park, 14—indefinite.
Adelaide, La Petite—Orph., San Francisco, 9-21.
Adeline—Edison, Spokane, Wash., 16-21.
Aga—Victoria, N. Y., 16-21.
Aherns, The—Orph., Portland, Ore., 9-21.
Alburtus and Bartram—Circus Variete, Stockholm, Sweden, June-July.
Allaire and Carille—Edison, Aberdeen, Wash., 16-21.
Allen, Pearl and Violet—Keith's, N. Y., 16-21, Keith's, Phila., 23-28.
Alphos, The—Park, Worcester, 16-21.
Anderson, Madge—Howard, Boston, 16-21.
Anger, Lew—Star, Scranton, 16-21.
Armita, Mlle.—Olympia Park, Chattanooga, 16-21.
Ashton, Margaret—Tivoli, London, Eng.—indefinite.
Austin, George—Park, Worcester, 16-21.
Austins, Tossing—Palace, Sydney, Australia—indefinite.
Avon Comedy Four—Columbia, St. Louis, 16-21.
Bader, Lavelle and Lefevre—Forest Park, St. Louis, 16-21.
Bailey and Madison—Portland, Me., 16-21.
Ball and Dorris—Olympia Park, Chattanooga, 16-21.
Ballerinis, The—Orph., San Francisco, 8-21.
Barbeau Family—A. and S., Boston, 16-21.
Barlow, Yard and Alice—Pastor's, N. Y., 16-21.
Barr and Evans—Orph., Los Angeles, 8-21.
Barrett Sisters—Park, Providence, 23-28, Circle, N. Y., 30-June 4.
Barton and Ashley—Empire, Dublin, 16-21, Empire, Liverpool, 23-28.
Barry, Mr. and Mrs. Jimmie—Shea's, Toronto, 16-21.
Basque Quartette—H. and S., N. Y., 16-21.
Bean and Hamilton—Star, Hamilton, Can., 16-21.
Beardsley Sisters—Proctor's 5th Ave., N. Y., 16-21.
Bell, Digby—Temple, Detroit, 16-21.
Bell, Senator Frank—O. H., Bradford, Pa., 16-21.
Belleclaire Brothers—Poli's Theatres, 9-28.
BERGERE, VALERIE—Temple, Detroit, 16-21, Avenue, Pittsburgh, 23-28.
Bertram, Helen—Hopkins' Park, Memphis, 22-28, Davidson, Milwaukee, 30-June 4.
Besnah and Miller—Howard, Boston, 16-21.
Boniface and Waltzinger—Proctor's, Newark, 16-21.
Brackman, Marie—Proctor's 5th Ave., N. Y., 16-21.
Britt and Clark—Olympic, Chicago, 16-21.
Britt, Jimmie—Watson's, Brooklyn, 16-21.
Britt, Willie—Watson's, Brooklyn, 16-21.
Brooks Brothers—Proctor's 23d St., N. Y., 16-21, Proctor's 5th Ave., 23-28.
Brown and Bartoletti—Keith's, Boston, 16-21.
Brown and White—Pastor's, N. Y., 16-21.
Buckner, Arthur—Proctor's 23d St., N. Y., 16-21.
Burdette, Madeline—Park, Providence, 16-21, Shea's, Buffalo, June 6-11.
Burke's Trio—Olympia Park, Chattanooga, 16-21.
Burns, Harry—Orph., Davenport, Ia., 9-21.
Byron, Douglas—Portland, Me., 16-21.
Caine and Welsh—Howard, Boston, 16-21.
Calvert, E. H.—Portland, Me., 16-21.
Cameron and Toledo—Chutes, San Francisco, 16-21.
Campbells, Three—Haymarket, Chicago, 16-21.
Carew and Hayes—Century, Kansas City, 16-21.
Carlin and Otto—Davidson's, Milwaukee, 16-21, Arcade, Toledo, 23-28, Shea's, Buffalo, 30-June 4.
Carling, Maybell—Haymarket, Chicago, 16-21.
Carlo's Dogs—Proctor's, Newark, 16-21.
Carter, Robert—Haymarket, Chicago, 16-21, Columbia, St. Louis, 23-28.
Caswell, Maude—Eldorado, Marseilles, France, 30-30.
Cherry and Bates—O. H., Chicago, 16-21, Idora Park, Youngstown, 23-28.
Chihuahua Troubadours—Pastor's, N. Y., 16-21.
Christian and Turner—Proctor's 5th Ave., N. Y., 16-21, Proctor's 23d St., 23-28.
City Hall Boys—Cleveland's, Chicago, 16-21.
Clark, John F.—Pastor's, N. Y., 16-21.
Clarke and Temple—Proctor's 5th Ave., N. Y., 30-June 4.
Clarke, Wilfred—Orpheum, Los Angeles, 2-21, Shea's, Buffalo, 23-28.
Claudius and Corbin—Proctor's 5th Ave., N. Y., 16-21.
Clayton, Jenks and Jasper—Orpheum, Brooklyn, 16-21.
Clifford and Harvey—Circle, N. Y., 16-21.
Clifford, Billy Single—Chase's, Washington, 16-21.
Clinton and Wilson—Brook, Marion, Ind., 16-21.
Colby Family—Orph., San Francisco, 16-June 4.
COLE AND JOHNSON—Victoria, N. Y., 9-21.
Colossal Quartette—Circle, N. Y., 16-21.
Colton, Mr. and Mrs.—O. H., Chicago, 16-21.
Colton's Donkeys—Arcade, Toledo, 16-21.
Comar, Frank—Haymarket, Chicago, 16-21.
Comstock, Laura—H. and S., N. Y., 16-21.
Conley and Klein—O. H., Chicago, 16-21.
Conroy and Pearl—Star, Hamilton, Can., 16-21.
Conway and Leland—Turns, London, 16-June 20.
Cooper and Harrison—Portland, Me., 16-21.
Cooper and Robinson—Trent, Trenton, 16-21.
Corbley and Burke—Keith's, Philadelphia, 16-21.
CORRIGAN, EMMET—Columbia, St. Louis, 16-21, O. H., Chicago, 23-28.
Cotton's Comedy Donkeys—Arcade, Toledo, 9-21.
Courtney, Maude—Empire, Bordesley, Eng., 16-28, Empire, Leeds, 30-June 4.
Crane Brothers—Avenue, Pittsburgh, 16-21.
Crawford and Manning—Proctor's 5th Ave., N. Y., 16-21.
Cree, Jessica—Avenue, Detroit, 23-28.
CRESSY, WILL, AND DAYNE, BLANCHE—O. H., Chicago, 16-21.
Cullen, James H.—Haymarket, Chicago, 16-21, Columbia, St. Louis, 23-28.
D's and D's—Lyceum, Victoria, B. C., 16-21.
Daly and Kelso—Edison, Missoula, Mont., 16-21, Edison, Spokane, 23-28.
Darrow, Mr. and Mrs. Stuart—Woolworth's, Lancaster, 16-21.
Davis, George C.—Keith's, Phila., 16-21.
Davis, Josephine—Trent, Trenton, 16-21.
Davis and Walker—Woolworth's, Lancaster, 16-21.
DAY, GEORGE W.—Orpheum, Brooklyn, 16-21.
De Van Sisters—Keith's, Phila., 16-21.
Deland, Charles—Orpheum, San Francisco, 15-28.
Delmore, The Misses—Proctor's 125th St., N. Y., 16-21.
De Mora and Graceta—Cleveland's, Chicago, 16-21.
De Onzo and Schenck—Comique, Seattle, Wash., 2-21.
De Onzo Brothers—Orpheum, Brooklyn, 16-21.
De Vean and De Vean—Keith's, N. Y., 16-21.
De Witt, Burns and Torrance, Poli's, New Haven, 16-21.
Dervalto, Leo—Keith's, Phila., 16-21.
Dixey, Henry E.—Chase's, Washington, 16-21.
Dixon, Bowers and Dixon—Park, Youngstown, 9-21.
DOHERTY SISTERS—St. Petersburg, Russia, 15-June 15.
Donasettas, Four—Proctor's 23d St., 16-21.
Downing, Robert—Proctor's 23d St., 16-21.
Dumont, Dorothy—Orpheum, Brooklyn, 16-21.
Duncan, A. O.—Keith's, N. Y., 16-21.
Dupont, Mary—Woolworth's, Lancaster, 16-21.
Dyllyn, J. Bernard—Cleveland's, Chicago, 16-21.
Earle and Richards—Bijou, Duluth, 16-21.
Eckert and Berg—Avenue, Detroit, 16-21, Riverside Park, Saginaw, 23-June 4.
ECKHOFF AND GORDON—Olympic, Chicago, 16-21, O. H., June 6-11.
Eltrym, Brooke—Poli's, New Haven, 23-28.
Emerson and Omega—Proctor's, Newark, 16-21.
Empire City Quartette—Jacques, Waterbury, 16-21, H. and S., N. Y., 23-28.
Empire Comedy Four—Academy, Pittsburgh, 23-28.
Esmeralda Sisters—Olympic, Chicago, 23-29.
Ethardo, Naomi—Columbia, St. Louis, 16-21.
Evans, Mary—Woolworth's, Lancaster, 16-21.
Everhart—Keith's, Phila., 16-21.
Fadettes, Boston—Keith's, Boston, 2-June 4.
Falke and Semon—Trent, Trenton, 16-21.
Fantas, Two—Lyceum, San Francisco, 9-21, Chutes, San Francisco, 23-30.
Faust Trio—Park, Worcester, 16-21.
Ferguson and Mack—Columbia, St. Louis, 16-21, O. H., Chicago, 23-28.
Ferrar and Cole—Orpheum, Omaha, 15-21, Orpheum, San Francisco, 29-June 4.
FIELDS, W. C.—Hippodrome, London, April 4-May 28, Empire, Birmingham, 30-June 4.
Fields, "Happy" Fanny—Tivoli and Oxford, Eng., April 4-May 28, Empire, Liverpool, 23-28.
Finlay and Burke—Avenue, Pittsburgh, 16-21.
FISHER, MR. AND MRS. PERKINS—Lakeside, Akron, O., 21-28, Avon, Youngstown, 30-June 4.
Fitzgibbon-McCoy Trio—Bon Ton, Jersey City, 16-21.
FLETCHER, CHARLES LEONARD—Empire Johannesburg, S. A., 28-Sept. 30.
Flood Brothers—Woodworth's, Lancaster, 16-21.
Flynn, Joe—Keith's, Boston, 16-21.
Fontinelles, Three—Carnival, Kewanee, 16-21, Galesburg 23-28.
Forber, The Marvel—Olympia Park, Chattanooga, 16-21.
Ford, John—Tivoli, London, 23—indefinite.
Foster and Foster—Shea's, Buffalo, 16-21.
Fox and Cook—Trent, Trenton, 16-21.
Fox and Foxie—Park, Worcester, 16-21.
Fox, Madge—Trent, Trenton, 16-21.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Francelli and Lewis—Trent, Trenton, 16-21.
Frey and Fields—O. H., Chicago, 16-21, Main St., Peoria, 23-28.
Frobel and Rage—Nouveau Cirque, Paris, France, April 25-28.
Fulgora, Robert—O. H., Chicago, 16-21.
Gallette's Animals—Empire, Cleveland, 16-21.
Gardner and Stoddard—Unique, Hanford, Cal., 9-21.
Garrison, Jules and Ella—Keith's, Boston, 16-21.
Garvie, Eddie, and Thompson—Haymarket, Chicago, 16-21, Columbia, St. Louis, 23-28.
Gasch Sisters—Orpheum, Los Angeles, 16-21.
Gehrue, Mayme—Cleveland's, Chicago, 16-21.
Genaro and Bailey—Columbia, St. Louis, 16-21.
Gerald, William—Proctor's 23d St., N. Y., 23-28.
Gerard and Cole—Orpheum, Omaha, Neb., 16-21.
Gilbert, John D.—Shea's, Toronto, 16-21.
Gillen, Ed and Sadie—Bijou, Santa Ana, 16-21.
Gilla's Artists—Olympic, Chicago, 16-21.
GILLIHAN AND MURRAY—Electric Park, Kansas City, 29-June 11.
Gladstone, Lotta—Keith's, N. Y., 16-21, Chase's, Washington, 23-28.
Gleeson, John and Bertha—Temple, Detroit, 30-June 4.
Glenroy, James Richmond—H. and S., N. Y., 16-21.
Godfrey, Hal—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Golden, George Fuller—Palace, London, England—indefinite.
Gordon, Cliff—Victoria, N. Y., 16-21.
Gotham Comedy Four—Columbia, St. Louis, 16-21, Park, Youngstown, 23-28.
Graham and Collier—Pastor's, N. Y., 16-21.
Grant, Sidney—Orpheum, Brooklyn, 16-21.
Green and Wiggins—Proctor's, Newark, 16-21.
Gunning, Louise—Shea's, Buffalo, 16-21.
Haines and Vidocq—Keith's, Philadelphia, 16-21.
Hall, Artie—O. H., Chicago, 16-21.
Hallen and Fuller—Victoria, N. Y., 16-21.
Harcourt and May—Kennywood Park, Pittsburgh, 22-28.
Hart and Leo—Empire, Hackney, Eng., 16-21, Empire, Sheffield, 23-28.
Haskell, Loney—Proctor's 23d St., N. Y., 16-21, Proctor's, Newark, 23-28.
Hawtrey, Charles—Proctor's 23d St., and 5th Ave., N. Y., 16-21.
Haynes, Gertrude—Orpheum, Brooklyn, 16-21.
Healy, John—Keith's, N. Y., 16-21.
Heclow, Charles—Floam's, Madison, 16-21, Vine St., Chillicothe, 23-28.
Hefron, Tom—Broadway, San Francisco, 16-21.
HELENA, EDITH—London, Eng.—indefinite.
Henderson, Gus, and Eva Ross—Keith's, Phila., 16-21.
Henry and Horn—Bon Ton, Jersey City, 16-21.
Herbert and Nolan—Olympia Park, Chattanooga, 16-21.
Heron, Eddie—Columbia, Cincinnati, 15-21, Orpheum, San Francisco, June 12-18.
Herrmann, Adelaide—Bon Ton, Jersey City, 16-21, Shea's, Buffalo, 23-28.
Hickman Brothers, Three—Pastor's, N. Y., 16-21.
Hill, Hamilton—Royal, Oldham, Eng., 16-21, Empire, Middlesboro, 23-28.
Hilliard, Robert—Shea's, Toronto, 16-21.
HOGAN, ERNEST—Orpheum, Brooklyn, 16-21.
Holcomb, Curtis and Webb—Avenue, Pittsburgh, 16-21, Keith's, N. Y., 23-28.
Holden and Florence—Keith's, N. Y., June 6-11.
Holdsworth, Edna Wallace—Empire, Cleveland, 16-21.
Hollands, The—Park, Youngstown, 16-21, Olentangy, Columbus, 23-28.
Holloway Trio—Olympic, Chicago, 16-21.
Haynes, Gertrude—Orph., Brooklyn, 16-21.
Hoopers, The—Battenberg's, Leipzig, Germany, 2-21.
Hopper, Edna Wallace—Cleveland's, Chicago, 16-21.
HOUDINI—Empire, Bristol, Eng., 16-21.
Howard and Bland—Woolworth's, Lancaster, 16-21.
Howe and Scott—Portland, Me., 16-21.
Hughes, Mr. and Mrs. Gene—Avenue, Detroit, 16-21.
Hutchison and Bainbridge—Portland, Me., 16-21.
Inness and Ryan—Haymarket, Chicago, 16-21.
Jennings and Jewell—Pastime, Ogden, 16-21, Crystal, Denver, 23-30.
Jennings, Steve—Avenue, Pittsburgh, 16-21.
Johnson and Wells—H. and S., N. Y., 16-21.
JOHNSTONS, MUSICAL—Palace, Sydney, N. S. W., May and June.
Jones and Sutton—Howard, Boston, 16-21.
Kane, Leonard—Keith's, Phila., 16-21.
Keatons, Three—Bon Ton, Jersey City, 16-21.
Kelly and Violette—Forest Park, St. Louis, 16-21.
Kelly, Claude—Cineograph, Los Angeles, 16-21.
Kelly, Walter C.—Circle, N. Y., 16-21.
Kenfield, Mildred—Pastor's, N. Y., 16-21.
Kennedy and Rooney—Howard, Boston, 16-21.
Kenton, Hettie—O. H., Chicago, 16-21.
Kenyon and De Garmo—H. and S., N. Y., 16-21.
King, Vera—Bon Ton, Jersey City, 16-21.
Kriesel's Dogs—Keith's, Phila., 16-21.
La Tell Brothers—Proctor's 125th St., N. Y., 16-21, Proctor's, Newark, 23-28.
La Tour, Irene, and Zaza—Association Fair, Terre Haute, Ind., 16-21.
Latell, Edwin—Circle, N. Y., 16-21, Pastor's 23-28.
La Vine-Cimaron Trio—Chase's, Washington, 16-21.
Lawrence, Al.—Orpheum, San Francisco, 22-June 4.
Le Clair, Harry—Temple, Detroit, 16-21.
Le Roy and Clayton—Olympic, Chicago, 16-21.
Lessik and Anita—Avenue, Pittsburgh, 16-21.
Le Velle and Grant—Keith's, N. Y., 16-21.
Libbey and Trayer—Chester Park, Cincinnati, 22-28, Forrest Park, St. Louis, 29-June 4.
Linton and Lawrence—Chase's, Washington, 16-21, Avenue, Detroit, 23-28.
Litchfield, Mr. and Mrs. Nell—Keith's, Philadelphia, 16-21.
Loro and Payne—Columbia, St. Louis, 16-21.
Lorraine, Robert—Keith's, Phila., 16-21.
Lucier, Mr. and Mrs. Fred—Park, Worcester, 16-21.
Macart's Dogs—Circle, N. Y., 16-21.
McCarthy and Wolcott—O. H., Chicago, 16-21, Robinson Park, Fort Wayne, 29-June 4.
McCarty, Myles—O. H., Chicago, 16-21.
McCullough, Carl—Shea's, Buffalo, 16-21.
McDonald and Huntington—Park, Worcester, 16-21.
Macdonald, James F.—Empire, Cleveland, 16-21.
McDowell, John G. and Alice—Olympic, Chicago, 23-28.
McIntyre and Heath—Victoria, N. Y., 9-21.
McKinley—Proctor's, Newark, 16-21.
Madcaps, Four—Olympic, Chicago, 16-21.
Madison Brothers—Howard, Boston, 16-21.
Magic Kettle, The—Eden Musee, N. Y.—indefinite.
Major Sisters—Circo Pubillion, Havana, Cuba—indefinite.
Manhassett Comedy Four—Proctor's 5th Ave., N. Y., 16-21.
Marcel's Art Studies—Orpheum, San Francisco, 15-June 4.
Marco Twins—Pastor's, N. Y., 9-21.
Mardo—Chester Park, Cincinnati, 16-21.
Markey and Moran—Keith's, Boston, 16-21.
Martinetti and Grossi—Olympic, Chicago, 16-21.
Martyne—Pickett Springs Park, Montgomery, 9-21.
Mason's Society Belles—Victoria, N. Y., 16-21, H. and S., N. Y., 23-28.
May and Miles—Grand, Milwaukee, 15-21, Weast's, Peoria, 23-29.
Masus and Masette—Forest Park, St. Louis, 16-21.
Meeker-Baker Trio—Howard, Boston, 16-21.
Meers Sisters, Three—Palais d'Ete, Brussels, 9-21.
Melville and Stetson—Keith's, Boston, 16-21.
MEREDITH SISTERS—Folies, Marigny, Paris, France, April 25-May 30.
Martin and Maxmillian—Shea's, Toronto, 16-21.
Merrian's Dogs—Victoria, N. Y., 16-21.
Merritt, Hal—Orpheum, Los Angeles, 16-21.
Metropolitan Grand Opera Quartette—Chase's, Washington, 16-21.
Millard, Laura—Forest Park, St. Louis, 16-21.
Miller, Cherry—A. and S., Boston, 16-21.
Miller, Elizabeth—Olympia Park, Chattanooga, 16-21.
Mills and Morris—Proctor's 23d St., N. Y., 16-21.
Mills, W. J.—Columbia, St. Louis, 16-21.
Mistletoe Girls—Howard, Boston, 16-21.
Mitchell and Love—Orpheum, Los Angeles, 8-21.
Monroe, Mack and Lawrence—Keith's, N. Y., 16-21.
Moore, Tom—Place de Republic, Paris—indefinite.
Moore and Littlefield—Keith's, N. Y., 16-21.
Morton, James J.—Victoria, N. Y., 16-21.
MOTOGIRL, LA CREATRICE—Crystal Palace, Leipzig, Germany, 1-31.
MURPHY, J. A., AND WILLARD, ELOISE—Proctor's 23d St., N. Y., 16-21, Woolworth's, Lancaster, 30-June 4.
Murphy, Mr. and Mrs. Mark—Pastor's, N. Y., 16-21.
Murphy and Francis—Bon Ton, Jersey City, 16-21.
Murray, Elizabeth—Portland, Me., 16-21.
Myers and Rosa—Keith's, Phila., 16-21.
Myers, Mad—A. and S., Boston, 16-21.
Neville, Dorothy—Olympic, Chicago, 16-21.
Newsboys' Quartette—Avenue, Pittsburgh, 16-21.
Nibbe, M. E.—Olympic, Chicago, 16-21.
Nichols Sisters—O. H., Chicago, 16-21.
Nirvana—Circle, N. Y., 9-21.
Norton, Miss—Proctor's 5th Ave., N. Y., 16-21.
Nosses, The Five—Victoria, N. Y., 16-21.
Nowlin, Dave—Chester Park, Cincinnati, 15-21.
Nugent, J. C.—Trent, Trenton, 16-21.
O'Brien and Buckley—London—indefinite.
O'Brien and Havel—Chase's, Washington, 16-21.
Olivette—Circle, N. Y., 16-21.
Olson Brothers—Mannion's Park, St. Louis, 15-21.
Parros Brothers—Shea's, Toronto, 16-21.
Paulinetti and Piquo—Hippodrome, London, April 25-May 28.
Paulo and Dika—Pastor's, N. Y., 16-21.
Peltingill and De Forest—Cleveland's, Chicago, 16-21.
Percer Sisters—Olympic, Chicago, 16-21.
PETERS, PHIL AND NETTIE—Haymarket, Chicago, 16-21, Columbia, St. Louis, 23-28.
Pierce and Mazie—Haymarket, Chicago, 16-21.
Poettinger's Quintette—Keith's, N. Y., 16-21.
Polk and Kollins—Alhambra, Brighton, 30-June 4, Empire, Hastings, 6-11.
Pringle, Malcom—Olympic, Chicago, 16-21.
Radford and Valentine—Portland, Me., 16-21.
Raimund and Good—Columbia, St. Louis, 16-21.
Rastus and Banks—Fulton St., Brooklyn, 16-21.
Rawson and June—Shea's, Toronto, 16-21.
Rays, The—Avenue, Pittsburgh, 16-21.
Reid Sisters—Pastor's, N. Y., 16-21.
Reno and Richards—Shea's, Buffalo, 16-21.
Reynolds and Bates—Haymarket, Chicago, 16-21.
Reynard, Ed F.—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Rialto, Miss—Proctor's, Newark, 16-21.
Rice Family—Bon Ton, Jersey City, 16-21, Keith's, Phila., 30-June 4.
Rice, Fanny—Bon Ton, Jersey City, 16-21, Keith's, Phila., 30-June 4.
Ring, Blanche—Circle, N. Y., and Orpheum, Brooklyn, 16-22.
Rio Brothers—Avenue, Pittsburgh, 16-21.
Ripley, Tom—O. H., Chicago, 16-21.
Robisch and Childress—Unique, Salt Lake City, 9-21.
Robison, J. E.—Hippodrome, London—indefinite.
Roses, Three—Woolworth's, Lancaster, 16-21.
Robyns, Mr. and Mrs.—H. and S., N. Y., 16-21.
Rogers and Lavine—Crystal Roof Garden, Jacksonville, Fla., 2-28.
Russell Brothers—Haymarket, Chicago, 16-21.
RYAN, THOMAS J., AND RICHFIELD, MARY—Saville, L. I., 16—indefinite.
SABEL, JOSEPHINE—Ambassadeurs, Paris, France, May-June.
Salvaggis, The—Forest Park, St. Louis, 16-21.
Sandor Trio—H. and S., N. Y., 16-21.
Sato, O. K.—Palais d'Ete, Brussels, Bel., 8-28.
Schuyler Sisters—Shea's, Toronto, 16-21.
Seeback, Harry—Keith's, Boston, 16-21.
Seeley and West—London, Eng.—indefinite.
Seyons, The—Keith's, N. Y., 16-21.
Shaw, Alice—Cleveland's, Chicago, 16-21.
Shaw, Lillian—Park, Worcester, 16-21.
Shean and Warren—Shea's, Toronto, 16-21, Avenue, Detroit, 23-28.
Sheehan, Eddie—Capital, Rochester, 2-21.
Simon and Gardner—Orpheum, Brooklyn, 16-21.
SHERMAN AND DE FORREST—Avenue, Pittsburgh, 16-21.
Smirl and Kessner—Park, Youngstown, 14-21, Olentangy Park, Columbus, 22-28.
Smith and Dorete—Garrasford Tour, Eng., 1-June 21.
Smith and Fuller—Columbia, St. Louis, 16-21.
Soraker Brothers—Howard, Boston, 16-21.
Spadoni, Paul—Cleveland's, Chicago, 16-21.
St. John and Lefevre—Pastor's, N. Y., 23-28.
Stanley and Birbeck—Forest Park, St. Louis, 16-21.
Stanton, Hugh—Keith's, Boston, 16-21.
Stein-Eretto Family—Circle, N. Y., 16-21.
Strakosch, Avery—Haymarket, Chicago, 16-21.
Stuber, Fred—Chase's, Washington, 16-21.
Sullivan, Joe J.—Haymarket, Chicago, 16-21.
Swan and Bambard—Avenue, Pittsburgh, 16-21.
Sylvester, Louise—Proctor's 23d St., 16-21, Proctor's 125th St., 23-28.
Tanakas, The—Victoria, N. Y., 16-21.
Teal, Raymond—Cleveland's, Chicago, 29-June 4.
Tenbrook and Lambert—Keith's, N. Y., 16-21.
Terry and Lambert—Empire, Belfast, 16-21, Argyle, Birkenhead, 23-28.
Thatcher, George—Olympic, Chicago, 16-21.
Thorne, Mr. and Mrs. Harry—Pastor's, N. Y., 16-21.
Thropp, Clara—Orpheum, New Orleans, 16-28.
Toole, James F.—Proctor's 23d St., N. Y., 16-21.
Topack and West—Columbia, St. Louis, 16-21.
Topsy Turvy Trio—Pastor's, N. Y., 16-21.
Trask and Gladden—Olympia Park, Chattanooga, 16-21.
Troubadour Four—Gotham, N. Y., 16-21.
Turner's Pickaninnies—Tivoli, Sydney, Australia, 18—indefinite.
Turpin, Ben—Montgomery, Ala., 2-21.
Usher, Fanny and Claud—Bon Ton, Jersey City, 16-21, Park, London, Can., 23-28.
Valveno Brothers—Proctor's, Newark, 16-21.
Van and Beaumont—Circle, N. Y., 9-21.
Vance, Clarice—Temple, Detroit, 16-21.
Van Dorns, The—A. and S., Boston, 16-21.
Van Fosson and McCauley—Proctor's, Newark, 16-21.
Van, Gladys—Casino, Terre Haute, 22-28, Suburban Garden, St. Louis, 29-June 4.
Vardaman—O. H., Butte, Mont., 2-21.
Vedmars, The—Trent, Trenton, 16-21.
Village Choir—Keith's, Phila., 16-21.
Wagner and Arnim—O. H., Chicago, 16-21.
Warren and Blanchard—Victoria, N. Y., 16-21.
Watson and Hills—Keith's, N. Y., 16-21.
Welland, The Great—Regent, Manchester, Eng., 16-21, Hippodrome, Liverpool, 23-28.
Wesson, Walters and Wesson—Cleveland's, Chicago, 16-21.
Weston and Beasley—O. H., Chicago, 16-21.
Westons, Three—Circle, N. Y., 16-21.
White, Clayton and Stuart—Empire, Cleveland, 16-21.
Wightman, Allen—Columbia, St. Louis, 16-21.
Williams, "Chinese" Johnny—Keith's, N. Y., 16-21, Keith's, Phila., 22-28.
Wills and Hassan—Keith's, Boston, 16-21.
Wilson and Davis—Keith's, Boston, 16-21.
Wilson, Lizzie—Haymarket, Chicago, 16-21.
Winchesters, The—Syracuse, N. Y., 16-21.
Winfield, Reata—Park, Youngstown, O., 14-21, Akron 22-28.
Wood Brothers—Keith's, Boston, 9-21.
Wordette, Estelle—H. and S., N. Y., 16-21.
World and Kingston—Empire, Palace, Johannesburg, S. A., June 18-July 30.
Yamamoto Brothers—Avenue, Pittsburgh, 16-21.
Yeamans, Jennie—Shea's, Buffalo, 16-

VAUDEVILLE CORRESPONDENCE

CHICAGO, ILL.—Creesy and Dayne in The New Leader are vaudeville at the Chicago Opera House this week. Others are Nichols sisters, Robert Fulgora, Rice, Doherty and co., Artie Hall, Wagner and Aubrey, Foy and Fields, Weston and Beasley, Tom Linton, Cherry and Bates, Young and Brooks, Conley and Klein, the Coltons, and Hettie Kenton.—Haymarket, Russell Brothers, Harriett, Avery Strakosch, Garvin and Thompson, James H. Cullen, Joe J. Sullivan and co., Phil and Nettie Peters, Lizzie Wilson, Robert Carter and co., Pierce and Maloie, the Campbells, Frank Comar, Baines and Ryan, Maybell Carling, Reynold and Bates.—Olympic: The Madcaps, Le Roy and Clayton, Holloway Trio, George Thatcher, Rickhoff and Gordon, Gilla's Artesia, Dorothy Neville, M. E. Nibbe and co., Percy Sisters, Malcom Prince, and Britt and Black.—Cleveland's: Paul Spadoni, Mayme Gehrue, Wesson, Walters and Wesson, Pettingill and Delorest, the Ballet Unique, J. Bernard Dyllyn, De Mora and Gracetta, City Hall Trio.—Sam Jack's: Rice and Barton's Rose Hill Folly co.—The Trocadero: Waldron and Bryant's Trocadero Burlesquers.—Items: Emmett Corrigan's race skit with Jockey Jones, was a hit at the Haymarket, and is regarded one of the best sketches ever seen here.—Digby Bell was received at the G. O. H. with marked favor.—Ward and Curran made a big hit in The Terrible Judge.—Frederick Bond got liberal applause in My Awful Dad at Cleveland's.—The stock season at Sam Jack's will begin early next month.

O. L. COLBURN.

BOSTON, MASS.—There is great enthusiasm at Keith's over the Fadettes Orchestra, and it is evident that this organization will remain the bit of the Summer here. The other features are the Garrisons, Stanton and Modena, Melville and Stetson, Wills and Hasson, Wood Brothers, Joe Flynn, Markey and Moran, Wilson and Davis, Brown and Bartoletti, Harry Seeback, and the biograph.—Van and Beaumont lead the bill at the Howard. Others are Kennedy and Rooney, Four Mistletoe Girls, Meeker-Baker Trio, Caine and Welsh, Besnah and Miller, Madison Brothers, Sovaker Brothers, Leonard and Drake, Colton and Darrow, Siddon Brothers, Mae Russell, Collins and Keene, Wally Clarke, and the burlesquers.—Rice and Barton's Burlesquers are at the Lyceum.—There has been a cordial greeting for the new stock co. at the Palace for the Summer. The olio this week includes Marion and Pearl, Meany and Henderson, Henry T. Waite, Corliss Trio, and West and Williams.—At Austin and Stone's the bill includes Leona Hanson, Lillian Kelley, Francis Harrison, Clara Cole, Harry Powell, Phil Morton, Musical Sheppard, Cogan and Bacon, Conlon and Hastings, Loraine and Vinton, Fox, Cook and co., Ariston Sisters, Calburt and Tresk, and Keough and Howard.—Items: Johnny Quigley, the newsboy tenor, sailed for Europe last week. He will appear under the direction of Ted Marks.—Manager William H. O'Neil has arranged for his opening sensation of the Summer at the Point of Pines in a collision between two real locomotives.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre 16-21 presents Robert Lorraine and co. in A Little Tragedy at Tien Tsen. Everhart, George Davis, Leo Dervalto, Haines and Vidocq, Village Choir, Sisters De Van, Kriesel's dogs, Leonard and Kane, Corbley and Burke, Myers and Rosa, Mr. and Mrs. Nell Litchfield, Henderson and Rosa, biograph. Business continues large. Open all Summer, as usual.—Crackerjacks are at the Trocadero, with prospects of good returns.—The Kentucky Belles are at the Lyceum. Vanity Fair 23.—The Star remains dark.—The Arch Street Museum 16-21 has Caroline Montell, the Degrees, Al. Walsh, Siddons Brothers, the Healeys, Violet Malaire, and the cineograph.

S. FERNBERGER.

KANSAS CITY, MO.—Week 8-14 marked the close of the regular season at the Orpheum and a very entertaining bill was offered. Blind Tom was the headliner, and his performance won prolonged applause. The Nichols Sisters also won much favor. Clara Hess was especially well received, while Gillo's Artesto proved a very interesting novelty. Ferraz, Coie and co., Hooker and Davis, Aronson and Ashton, and the kinodrome pictures pleased immensely. Business big. On Sunday, 15, a grand amateur carnival will be given, with some fifty turns on the bill.—At Hopkins' Theatre, Forest Park, 8-14, the opening week proved a trifle chilly, but good crowds were in attendance. Frederick V. Bowers was headliner and won much applause. Leo and Chapman, Meehan's dogs, Cordua and Maud, Dixon Brothers, and Walhund and Tekla were well received.—The Blue Ribbon Girls was the Century offering 8-14, playing to fair business. Majestics 15-21.

D. KEEDY CAMPBELL.

ST. LOUIS, MO.—A high-grade bill was put on at the Columbia 9-15, which included Creesy and Dayne, Vassar Girls, Myles McCarthy and co., and Artie Hall. Week 16-22: Emmett Corrigan and co. return for the third time this season in Jockey Jones, a playlet by Edward J. White, of St. Louis.—At Forest Park Highlands Eva Tanguay was the headliner 8-14. For week 15-21: Staley and Birbeck, Laura Millard, Mazus and Massett, Ada Arnoldson, and Bimm, Bomm and Brrr.—At West End Heights week 15-21 Zeb-Zarrow Trio, Barrett Brothers, Lawrence Crane, Hardy Langdon, Seiger Sisters, and William French.—Mannion's Park, the popular South Side resort, opened for the season 15. Olson Brothers, Irene Franklin, and Harris and Walters are the stars.—Hasbagen's Park opened 15. There is a good vaudeville bill.—At the Standard The Gay Masqueraders are the bill week 15-21.

J. A. NORTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Bertha Waltzinger, a New Haven girl, and George C. Boniface, Jr., were the headliners week 9-14. They offered a pleasing playlet and scored heavily. Miss Waltzinger's singing was a strong feature. Walter C. Kelly was a close second, his work being the best of its kind ever offered here. Bellclaire Brothers have a decided novelty. Robertus and Wilfrido, Jordan and Harvey, Neille Sylvester, and the electrograph were the others.—Items: Miss Waltzinger was entertained by her many friends while here.—Mr. and Mrs. Poli, with a party of friends, went to Hartford 9 for the benefit at his Hartford theatre.—William Cunningham, ticket taker at the Wonderland, will have a responsible position at Savin Rock this Summer.

JANE MARLIN.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): Rose Sydell co. 9-14 to good business. Fair bill. Madame Herrmann 16-21. The Utopians 23-28.—Items: Booked for the Bon Ton 16-21: Adelaide Herrmann, Three Keatons, Fitzgibbons-McCoy Trio, Vera King, the Ushers, Murphy and Francis, Henry and Hoon, and the Rice Family.—Manager Dinkins and all the attaches of the Bon Ton are to benefit 30.—The New Park Theatre at Bayonne has been thoroughly overhauled and will open for the season 21.

WALTER C. SMITH.

MILWAUKEE, WIS.—Star (F. R. Trotman, mgr.): The Bon Ton Burlesquers 8-14 to big houses. Al. Reeve's Show 15-21.—Grand (J. W. Kenney, mgr.): This new and pretty little theatre was opened 8 to S. R. O. Four performances daily. Bill: Weston and Beasley, Lillian Clifton, Chris Lane, Kehrns and Cole, and kinetoscope.—The Crystal continues prosperous. Week 9-14: Westin, Olson Brothers, Charles and Madge Hughes, Roberts and Emmett, Eugene Douglas, and the Crystalgraph.

CLAUDE L. N. NORRIE.

DENVER, COL.—Orpheum (A. Carson, mgr.): Week 2 houses packed. Three good numbers, the remainder of the programme poor. Bill: Charles Deland and co., Marcel's Art Studies, Louise Brehany, Oakley and McBride, Fiske and McDonough, Hume, Ross and Lewis, and J. Barnard Dyllyn.—Novelty (Henry Lubelski, mgr.): A good programme of its class. Connors and Connors the best of the lot. Crystal Beel, Henry Clive, Virginia Hayden, Bartlett and Wilson, Hart and Seymour, and Lizzie May.

WILLARD PACKARD HATCH.

SAN FRANCISCO, CAL.—The Orpheum has a fine bill week 2-7, including Hal Davis, Inez Macauley and co., presenting Pals. It was one of the greatest hits the Orpheum has ever had. The Dumonds, Sisters Gasch, Hal Merritt, Brandow and Wiley, Wilfred Clarke and co., La Petite Adelaide, and Lew Sully completed the bill.—The Chutes have Stowe and Diamond, Bowers and Curtis, Flo Adler, Ted McKenna and dog, Mitchell and Love, and Mildred Manning.

OSCAR SIDNEY FRANK.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Good business 9-14, with Annie Abbott, Bean and Hamilton, Dorothy Neville, Fox and Clark, William H. Window, Rooney and Francis, Romani Trio, and the kinetograph. Week 16-21: Robert Hilliard, Rawson and June, Schuyler Sisters, Parros Brothers, Mr. and Mrs. Jimmy Barry, John D. Gilbert, Martini and Maximillian.—Star (F. W. Stair, mgr.): The Rentz-Santley co. pleased 9-14.

STANLEY McKEOWN BROWN.

WASHINGTON, D. C.—At Chase's 16-21 are the Metropolitan Grand Opera Quartette, O'Brien and Havel, Billy S. Clifford, La Vine-Cimaron Trio, Harry Linton and Lawrence Sisters, Fred S. Stuber, and the Zarnes. Henry E. Dixey, Stein-Errette Troupe, the Reed Birds, and others 23.—The Thoroughbreds are at the Lyceum. Tiger Lilies 23. Beginning 30 a burlesque stock co. will be installed, under the direction of James Brennan, to run well into the Summer.

JOHN T. WARDE.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Bill week 16-21: John and Emma Ray, Three Crane Brothers, Sherman and De Forest, Swan and Rambard, Holcombe, Curtis and Webb, Yamamoto Brothers, Finlay and Burke, Rio Brothers, Lessik and Anita, Steve Jennings, Newsboy Quartette, and the kinetograph. Business at opening large.—Academy (Harry Williams, Jr., mgr.): Week 16-21: Watson's American Burlesquers.

ALBERT S. L. HEWES.

NEWARK, N. J.—Proctor's: No dull act 9-14 on the bill, which included: Halloway Trio, Edmund Hayes and co., Tannehill Comedy co. Howard Brothers, Johnson and Wells, William H. Smith, Arthur Buckner, and Hale and Francis.—Waldmann's: Vanity Fair Burlesquers co. drew good houses 9-14. A Night on Broadway 16-21.

FREDERIC T. MARSH.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): The Innocent Beauties pleased 9-14. Moonlight Maids 16-21.—Park (Spitz and Nathanson, mgrs.): Good bill 9-14, included Adgie and Lions, Apona Trio, La Vine and Alma, Sisters Beardsley, Three American Stars, and Marion and Pearl. Glearoy and Russell, and J. Francis Dooley.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Gaiety (Agnes Barry, mgr.): A most prosperous season closed 4. House reopens Aug. 22.

C. N. PHELPS.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): The Five Nosses drew crowds 2-7, and with their melody is combined the attractions of the following acts: Empire City Quartette, Sullivan and Pasquelena, the Wiltons, Hale and Francis, Nellie Sylvester, Frank Cotton's donkey's and the electrograph. Week 9-14: George Henry Trader excited much laughter. His associates are the Todd-Judge Family, Murphy and Brown, Sisters De Faye, Juggling McBanns, the Heistons, Al. Burton, and the electrograph. Business has been so good that the date of closing has not yet been set.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Rossow Midgets, Hugh Stanton and Florence Modena, Hoey and Lee, Burton and Brooks, the Vedmars, and Juan Eduardo filled the house with well pleased audiences April 18-23. Louis Simon, Grace Gardner and co., George C. Davis, Herbert Brooks, Sisters De Faye, Nugent and Sharron, Barr and Bentham, and Brooks Ritzym pleased large audiences 25-30. Wilton Brothers, the Waterbury Brothers, Mr. and Mrs. Robyns, Helen King Russell, Sullivan and Pasquelena, Radford and Valentine, and Bisset and Scott filled the house 9-14.

LANCASTER, PA.—The bill pleased and very large audiences ruled 9-14. The following appeared: Chalk Saunders, Fannie and Claude Usher, Cooper and Robinson, Newsboys' Quartette, Misses Delmore, Joe, Myra and Buster Keaton, and Mr. and Mrs. Perkins Fisher. For 16-21: Bert Howard and Leona Bland, Mary Dupont and co., Flood Brothers, Three Roses, May Evans, Mr. and Mrs. Stuart Darrow, and Davis and Walker.—Items: The local lodge of Elks were the guests of Manager Peoples 6.—Dolly Jardon, who sang a song that pleased the Elks, was showered with carnations.

COLORADO SPRINGS, COL.—Grand Opera House (S. N. Nye, mgr.): Week 2-7: Brumage and Clark, Annetta Moore, Lillian Lloyd, Sully and Phelps, Smith and Chester, Rasle St. Clair, and Russell and Dunbar.—Empire (A. H. Hagen, mgr.): Kindall and Thompson, Swor and Westbrook, Gale and Weston, and bioscope pleased.—Items: Manager Nye has leased the Hiawatha Gardens at Manitou, running the place in connection with the Opera House here.—Manager Hagen has not decided upon his Summer plans, but it is understood that he will erect an amphitheatre arrangement at Manitou, with ten-cent vaudeville as the card.

DETROIT, MICH.—The Avenue bill week 2-7 had Julian Rose, Leroy and Clayton, Hines and Remington, Rastus and Banks, Foster and Foster, Carlin and Otto, Zobedie, Ricochono's horses (held over), and the kinetograph, and drew large audiences.—Temple: Week 9-14 the bill was headed by Edna Wallace Hopper and co. The Sisters Hawthorne, Young and De Voie, graceful dancers; Taffary's dogs, James F. MacDonald (who made a pronounced hit), Quigley Brothers, Brothers Damm, Murphy and Francis, and the kinetograph. Valerie Bergere, Digby Bell, and Clarice Vance week 16.

TRENTON, N. J.—Trent (Edward Benton, mgr.): Bill 9-14: Maurice Fitzgerald (Geraldo), a former Trenton boy, who does a very clever club juggling act; Mabel Le Blanche, Wood and Ray, A. O. Duncan, Mathews and Ashley, Sherman and De Forrest, and McPhee and Hill. Week 16: The Vedmars, Josephine Davis, Frencelli and Lewis, J. C. Nugent and co., Madge Fox, Cooper and Robinson, and Falke and Semon.—Item: Aldo, of Marlo and Aldo, bar performers, dislocated his knee on his opening performance here, which will lay him up for some time.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): The second week, 8-14, shows a decided improvement in attendance. The Paoletti Concert Band is a musical treat. Manager Corcoran offers the following vaudeville bill: Musical Benson, Dorothy Walthers, Lionel Strongfort, Ruf and Cusick, and biograph.—Athletic Park (C. H. Fourton, mgr.): The Radium Dance, Dixie Troubadours, and a band week 9.—Audubon Park and City Park will soon have concert bands in attendance.—The Orpheum closed a successful season 7.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Ethel Levey was the big attraction week 1-8. The Four Mortons' act was a taking one. Tony Wilson and Heloise are wonders in their bar act. Mlle. Amoros is quite sensational as a trapeze performer. Held over were Edmund Day and co., Barr and Evans, and Ellis-Nowlan Trio.—Chutes Park (Hy. Koch, mgr.): The band and the dog show brought out the crowds week 1-8. Admirers of Elery's Band will have their last chance 16 to hear this famous organization until next Winter.

INDIANAPOLIS, IND.—The Grand's vaudeville season came to an end 7, winding up with an excellent programme. Manager Shafer Ziegler says that the season was the best since the house became a vaudeville theatre. Mr. Ziegler will remain here for a few days, to attend to matters concerning the improvement of the theatre during the Summer, and will then join his brother in New York. The house will reopen next September.—Empire (Charles Zimmerman, mgr.): The Gay Masqueraders 9-14 to good houses. World Beaters 16.

HOBOKEN, N. J.—Empire (A. M. Brugvmann, prop.): An attractive bill 2-8 to large business. Helene Gerard was headliner and proved a big attraction. Mr. and Mrs. Perkins Fisher, Four Hills, Grace Trio, Rossi Brothers, Adamini and Taylor, Davis and Walker, and the kinetograph completed the bill. 9-15: Helene Gerard, Five Nosses, Hal Stephens, Smith and Bowman, Clark and Floretta, Kelso and Sterling, Emil Hoch, Jane Elton and co., and McIntyre and Primrose. Season closed. Will reopen Sept. 1.

PORTLAND, ME.—Portland (James E. Moore, mgr.): Week 2: Bellman and Moore, Falke and Semon, the Hiltonks, Joe Flynn, Hayes and Wynne, Pauline Hall, and kinetograph to capacity. Week 9: Byron Douglas, Henriette Brown, Zazell and Vernon, Stuart Barnes, Dan J. Harrington, McDonald and Huntington, Ten Brooks, Lambert and Ten Brooks, and kinetograph delighted large houses. Week 16: Byron Douglas, Miss Browne, E. H. Calvert, Bailey and Madison, Elizabeth Murray, Howe and Scott, Radford and Valentine, Cooper and Harrison.

PATERSON, N. J.—Bijou (J. Henry Rowley, mgr.): Weber's Parisian Widows April 11-13; fair co. to good business. Scribner's Morning Glories 28-30; good co.; good business. Moonlight Maids 2-7; good co.; good business. The High Flyers 9-14.—Item: At the Pica Club benefit, at the Opera House 12, were Swift and Barton, Fraser Trio, Duffy, Sawtelle and Duffy, Ford Sisters, William Tomkins, Mr. and Mrs. Charles Buckley, Axtell and Howard, Americus Comedy Four, and Zarrow Trio. Capacity.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Julia Kingsley and co. 1 gave a good sketch, entitled An Unexpected Husband; fine. House dark until 8.—Weast (C. F. Bartson, mgr.): Week 2-9: The Hylands, Mack and Elliott, Kennison Sisters, Wolf and Wilson, and M. E. Nibbe and co.; excellent satisfaction; good attendance.—Jacobs' (A. F. Jacobs, prop.): 2-9: Powers and Freed, Elmore and Cottrell, the Walkers, and the Midgleys; pleasing and drawing well.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Week 2-7: Matthews and Harris, Wallie Clark, Fitzgibbon, McCoy and Fitzgibbon, Spaulding, Brooke Eltrym, Hatch Brothers, Carter and Bluford, and the biograph. Business and performance fair. Season closed 14 with Gillett's dogs, Madeline Burdette, William Macnamee, Rice Family, Mlle. Adelle, Jones and Walton, Whelan and Searles, and Hoon and Henry. Fair business.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): 2-7: Mr. and Mrs. William Robyns, Sully Family, Van Fossen and McCauley, Fred Stuber, Ballet Imperial, Irene Franklyn, and Elizabeth Estelle. Week 9-14: Paul Stephens, Armstrong Brothers, Heavenly Twins, Stewart and Desmond, Lorrett, Wayne and Lamar, Miss Russell, and the Midget Musicians.

BIRMINGHAM, ALA.—Bijou (Ed E. Williams, mgr.): Otis Harlan's Vaudeville co. appeared for the first time together week April 25. The co. is called a Dixie Troubadours, and comprises Lillian Le Roy, John Gilroy and Fred Walz, Gertrude Hoffman and Etta Pearce, Otto Brothers, the Yankee Comedy Four, and the Eight English Girls. Harry Trappert is musical director. Dark 2-7. Bijou Opera co. 9-14.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Henry Burlesquers April 14-16. Sam Devere's co. 18-20. Both gave good performances to large houses. Bryant's Big Burlesque co. 25-27 pleased. Reilly and Woods' Big Show 2-4. Good performances to large houses. Weber's Dainty Duchess 9-11. Performances good. Houses large.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week 2: Le Vine and Alma, Madeline Burdette, Glenroy and Russell, Misses Delmore, Charles H. Duncan, Emil Hoch, Jane Elton and co., Cole and Warner, and Gillett's dogs. Week 9: Rossow Midgets, Fitzgibbon, McCoy and Fitzgibbon, Brooke Eltrym, Willie Clarke, Spaulding, and biograph. House closed 14.

BUFFALO, N. Y.—Shea's Theatre did an S. R. O. business week 9 with Robert Hilliard and co., Mr. and Mrs. Jimmie Barry, Martini and Maximillian, Rawson and June, Parros Brothers, Gotham Comedy Four, Schuyler Sisters, and John D. Gilbert.—The Lafayette had the Bohemian Burlesquers.

CLEVELAND, O.—The bill at Shea's Empire 9-14 includes Louise Gunning, Paul Spadoni, White and Stuart, Basque Quartette, Farrell Brothers, and Georgia O'Ramsey.—The Star offers Fay Foster's co.—Boston's Animal Arena will be at Manhattan Beach again this Summer.

SAN ANTONIO, TEX.—Orpheum (M. A. Tully, prop.; E. J. Tully, mgr.): Week April 24-1 Tarlton and Tarlton, James and Davis, Billie Price, and The Great Train Robbery pleased very large attendance. Week 1-8: James and Davis, La Rose, Billie Price, and moving pictures. Good bill and attendance.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Moonlight Maids April 14-16; first-class performance; big business. Sam Devere's co. 18-20; good business; pleasing performance. Harry Bryant's co. 28-30. Big business. Reilly and Woods 5-7. Dainty Duchess 12-14.

BALTIMORE, MD.—American Burlesquers at the Monumental 2, with Billy W. Watson, James and Sadie Leonard, and others. Thoroughbreds 9-14 presented two lively and laughable burlesques. Tiger Lilies week 16-21 give a thoroughly up-to-date performance. Kentucky Belles 23.

ATLANTIC CITY, N. J.—Young's Pier Music Hall (Harry D'Esta, mgr.): Week 9-14: J. Aldrich Libbey and Katherine Trayer, Sully Family, Fred Stuber, Lynch, and kinetograph. Bill very pleasing; business good.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 2-7: Paul Spadoni, Annie Abbott, Lola Cotton, West and Van Sicien, William Tomkins, Mooney and Holbein, the Vedmars, and kinodrome, to large audiences.

CHEYENNE, WYO.—Crystal (Crystal Amusement Co., mgrs.): Charles Melvin, The Tranors, Frank Perry, A. T. Boyd 2-9. Fair bill to good business. Keifer Sisters, Sam Cole, "Barge," J. Turner Wall, Connors and Connors, 9-16.

SALEM, MASS.—Mechanics' Hall (Harry Stanley, mgr.): Closed for the season April 30. Extensive improvements are to be made. Prices next season will be 20 and 30 cents, instead of 10, 20, 30 cents.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): April 25-30: High Rollers co. to good business. 2-7 Rice and Barton's Burlesquers pleased. Utopians 9-14. Good houses. Spider and the Fly 16-21.

TOLEDO, O.—Arcade: Charmion was the headliner week 8-14. Others were Miett's dogs, Trocadero Quartette, Three Ronaldos, Emmett and Kane, Carver and Pollard.

LOUISVILLE, KY.—Buckingham: Gay Masqueraders 1-7. Conroy and McFarland, Post and Clifton, Benny Welch, and the Busch-Devere Trio pleased. World Beaters 8-13. Jolly Grass Widows 14.

BOISE CITY, IDAHO.—The new Empire, with vaudeville at cheap prices, was opened 9 with Pair bun and Gaines, Lellee Alexander, Edna Foley, and Malan and Howard.

CHATTANOOGA, TENN.—Olympia Park (J. A. Dakin, mgr.): Vaudeville season opened 9. The theatre has been remodeled and has seating capacity of 1,000.

SIOUX CITY, IA.—Gem (W. H. Barnes, mgr.): The Alabama Minstrels have proved a good card April 25-30.

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